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Jean-Nicolas-Arthur Rimbaud was born October 20, 1854, in the small French town of Charleville. His father, an army captain, abandoned the family when he was six. By the age of thirteen, he had already won several prizes for his writing and was adept at composing verse in Latin. His teacher and mentor Georges Izambard nurtured his interest in
literature, despite his mothers disapproval. Rimbaud began writing prolifically in 1870. That same year, his school shut down during the Franco-Prussian War, and he attempted to run away from Charleville twice but failing for lack of money. He wrote to the poet Paul Verlaine, who invited him to live in Paris with him and his new wife. Though
Rimbauds moved out soon after, as a result of his harsh manners, he and Verlaine became lovers. Shortly after the birth of his son, Verlaine left his family to live with Rimbaud. During their affair, which lasted nearly two years, they associated with the Paris literati and traveled to Belgium and England. While in Brussels in 1873, a drunk Verlaine shot
Rimbaud in the hand. Verlaine was imprisoned, and Rimbaud returned to Charleville, where he wrote a large portion of Une Saison en Enfer(A Season in Hell). The book was published in 1873 in Brussels, but the majority of the copies sat in the printers basement until 1901 because Rimbaud could not pay the bill. Rimbaud wrote all of his poetry in a
span of about five years, concluding around the year 1875. His only writing after 1875 survives in documents and letters. In his correspondence with family and friends, Rimbaud indicates that he spent his adulthood in a constant struggle for financial success. He spent the final twenty years of his life working abroad, and he took jobs in African towns
as a colonial tradesman. In 1891, Rimbaud traveled to Marseilles to see a doctor about a pain in his knee. The doctors were forced to amputate his leg, but the cancer continued to spread. Rimbaud died on November 10, 1891, at the age of thirty-seven. Verlaine published his complete works in 1895. Literature Poetry Poets L-Z Arthur Rimbaud (born
October 20, 1854, Charleville, Francedied November 10, 1891, Marseille) was a French poet and adventurer who won renown in the Symbolist movement and markedly influenced modern poetry. Rimbaud grew up at Charleville in the Ardennes region of northeastern France. He was the second son of an army captain and a local farmers daughter.
The father spent little time with the family and eventually abandoned the children to the sole care of their mother, a strong-willed, bigoted woman who pinned all her ambitions on her younger son, Arthur. Outwardly pious and obedient, he was a child prodigy and a model pupil who astonished the teachers at the Collge de Charleville by his brilliance
in all subjects, especially literature. Rimbaud was a voracious reader who soon familiarized himself with the major French writers of both the past and present. He had a particular talent for Latin verse, and in August 1870 in La
Revue pour Tous.) Rimbaud seemed obsessed with poetry, spending hours juggling with rhyme. This firm grounding in the currently fashionable Parnassian poets, of whom he was soon producing virtuoso pastiches. In his 16th year
Rimbaud found his own distinctive voice in poems whose sentiments swing between two extremes: revolt against a repressive hometown environment, and a passionate desire for freedom and adventure. All of the unhappy adolescents loathing are in these poems, which are already remarkable works. They express his disgust with the
constraints of small-town life, its hypocrisies, its self-satisfaction and apathy. The cliches of sentimentality, and, increasingly, religion itself become the targets of fierce cynicism. Equally ringing is the lyrical language that voices Rimbauds yearning for freedom and transcendence. Based on exquisitely perceived sense impressions, the imagery in these
poems expresses a longing for sensual union with the natural world. These early poems are characteristically Rimbaldian in their directness and power. Rimbaud had begun taking a keen interest in politics by the time the Franco-German War began in July 1870. Upon the wars outbreak the school in Charleville closed, an event that marked the end of
his formal education. The war served to intensify Rimbauds rebelliousness; the elements of blasphemy and scatology in his poetry grew more intense, the tone more strident, and the images more grotesque and even hallucinatory. Reading widely in the town library, Rimbaud soon became involved with revolutionary socialist theory. In an impulsive
attempt to put his hopes for revolution into practice, he ran away to Paris that August but was arrested at the station for traveling without a ticket. After a brief spell in prison, he wandered through northern France and Belgium for several months. His mother had him brought back to Charleville by the police, but in February 1871 he again ran off to
Paris as a volunteer in the forces of the Paris Commune, which was then under siege by regular French troops. After a frustrating three weeks there, he returned home just before the Paris Commune was mercilessly suppressed. The collapse of his passionately felt political ideals seems to have been a turning point for Rimbaud. From now on, he
declares in two important letters (May 13 and 15, 1871), he has given up the idea of work (i.e., action) and, having acknowledged his true vocation, will devote himself with all his energy to his role as a poet. Rimbaud wanted to serve as a prophet, a visionary, or, as he put it, a voyant (seer). He had come to believe in a universal life force that informs
or underlies all matter. This spiritual force, which Rimbaud referred to simply as linconnu (the unknown), can be sensed only by a chosen few. Rimbaud set himself the task of striving to see this spiritual unknown and allowing his individual consciousness to be taken over and used by it as a mere instrument. He should then be able to transmit (by
means of poetry) this music of the universe to his fellow men, awakening them spiritually and leading them forward to social progress. Rimbaud had not given up his social ideals, but now intended to realize them through poetry. First, though, he had to qualify himself for the task, and he coined a now-famous phrase to describe his method: le
drglement de tous les sens (the derangement of all the senses). Rimbaud intended to systematically undermine the normal functioning of his senses so that he could attain visions of the unknown. In a voluntary martyrdom he would subject himself to fasting and pain, imbibe alcohol and drugs, and even cultivate hallucination and madness in order to
expand his consciousness. In his attempts to communicate his visions to the reader, Rimbaud became one of the first modern poets to shatter the constraints of traditional metric forms and those rules of versification that he had already mastered so brilliantly. He decided to let his visions determine the form of his poems, and if the visions were
formless, then the poems would be too. He began allowing images and their associations to determine the structure of his new poems, such as the mysterious sonnet Voyelles (Vowels). Jean-Nicolas-Arthur Rimbaud was born on October 20th, 1854, in Charleville, a commune in northern France. His father, Frdric Rimbaud, was an army captain, and his
mother, Marie-Cathrine-Vitalie Rimbaud, was a local farmers daughter. He had an older brother, Frdric, who was a year older than him, and two younger sisters, Vitalie, born in 1858, and Isabelle, born in 1860. Rimbauds father, though he was an easy-going, pleasant man, was rarely home. He always had to take trips to the northeast of France for
various military postings. When Rimbaud was 5, he left the household for good he joined the regiment and never returned. The abandonment harshly too. She assumed an involved role in the childrens lives, imposing a strict Catholic education. She was stubborn,
bigoted, authoritarian, and narrow-minded. She feared that her children would follow in her husbands footsteps. Her punishments were frequent and cruel she would make them go without meals or memorize 100 lines of Latin verse, to the point that Rimbaud wrote a 700-word essay on how much he hated learning Latin at the age of 9. His mother
represented all the values he would come to reject: conventional religious faith, hard work, patriotism, and social snobbery. Rimbaud excelled in school. He surprised teachers and was considered a model student and child prodigy, especially in his literature classes. He won 14 French academic competitions in his first two years at school, one of which
was a prize for Religious Education. The irony is apparent after school he would write blasphemous phrases on the walls of local buildings. He showed a talent for writing verse in Latin his mother probably thought her choice of punishment was paying off! and in 1869 he wrote a Latin poem that won him first place at Concours Acadmique. Here is a
photograph of Arthur Rimbaud in 1866 during his first communion. His brother, Frdric, is standing to his left, but was cut out of the photo. Rimbauds mother was a devout Catholic, but Rimbaud always tried to distance himself from religion. (Photo Credit: Louis Eugne Vassogne (1836-1881) ([1] tude sur lattribution., Public domain, via Wikimedia
Commons) His first known French poem was Les trennes des Orphelins or The Orphans New Year Gifts, and it appeared in the cultural magazine La Revue Pour Tous in January 1870. You feel, in all this, that something is missing Is there no mother for these small children, No mother with a fresh smile and triumphant glances? So she forgot, in the
evening, alone and leaning down, To kindle a flame saved from the ashes, And to pile over them the wool and the quiltBefore leaving them, and calling out to them: forgive me! Rimbaud was 15 years old when he wrote this poem. The entire poem has five parts and is a gothic story about recently orphaned children who dream of their family still being
intact and how they want to give New Years gifts to their dead mother in their dreams. There are no parents, no hearth, no stolen keys: And therefore no kisses, no sweet surprises! Ah! how sad New Years Day will be for them! And pensively, while from their big blue eyes bitter tear silently drops, They murmur: When will our mother return? One
teacher at the Collge de Charleville was especially dear to Rimbaud. In late January of 1870, 22-year-old Georges Izambard was hired as a new rhetoric teacher. Izambard became Rimbauds mentor, and they developed a close relationship, with Rimbaud looking up to Izambard as the father figure he never had Rimbauds mother did not approve she
thought Izambard was corrupting Rimbauds moral character. Nevertheless, the two remained close even after he graduated through regular letters, which today provide insight into Rimbauds inner personal thoughts that he only felt safe sharing with Izambard. On July 19th, 1870, the Franco-Prussian War began. The Collge de Charleville was closed
down and turned into a military hospital for the war, marking the end of Rimbauds formal education. Izambard, now unemployed, left Charleville to live with his aunts in Douai. TO GEORGES IZAMBARDCharleville, August 25, 1870Monsieur, You are lucky not to be living now in Charleville. My native town is the supremely stupid provincial
town.Rimbaud complained about the lack of books the only thing he could read was the Courrier des Ardennes, a substandard newspaper that was owned, run, directed, edited-in-chief and edited-at-all by a certain Mr. A. Pouillard. He is grateful to at least have the books that he borrowed from Izambard Le Diable Paris, Costal lIndien, La Robe de
Nessus, Les Epreuves, Les Glaneuses, and Don Quichotte but he had long finished reading those, and even had to reread some, and at present he was left with nothing new to read. He dreamed of a lavish life in Paris, complete with sunbaths, endless walks, rest, travel, adventure, bohemianism, newspapers, and books. Instead, he was confined to
Charleville, a small, unknown town next to Mzires, an even smaller and even more unknown town, lamenting at what his life has become. All he wanted to do was leave. The Franco-Prussian War had made the town even more insufferable. Grocers, notaries, glaziers, tax inspectors, woodworkers, and all other middle-class workers held rifles close to
their hearts, which he thought was a pitiful and dreadful shivering show of patriotism. I prefer them seated. He thought they were ridiculous here were his self-righteous neighbors, gesticulating like Prudhommesque swordsmen, a word that translates to of a pompous and ridiculous banality. In this letter to Izambard, he sends verses from poems and
asks for a 25-page letter in return. He promises revelations about the life he dreams of. And we see that he wasnt lying about his desire to leave. On August 29th, four days after writing this letter, Rimbaud attempted to flee to Paris municipal to flee to Paris m
off the train, for not having a centime and owing the railroad thirteen francs, I was taken to the prefecture, and today am awaiting the verdict in Mazas! Oh! My hope is in you as in my mother, to the imperial procurator, to the head of
the police in Charleville. If you hear nothing from me on Wednesday, before the train that leaves Douai for Paris, take that train, come here to claim me by letter, or go to the procurator to intercede, to vouch for me and pay my debt! [] Do all this! I love you as a brother, I will love you as a father. I shake your hand. Your poor, Arthur Rimbaud at
Mazas. And if you succeed in freeing me, you will take me with you to Douai. Rimbards home in Douai. And for a few happy days he did stay at Izambards home in Douai, talking literature and being spoiled by Izambards sisters. But his
mother sent for him and he returned home. Aside from Rimbauds request, this letter is telling of Rimbauds relationship to Izambard. He claims to love Izambard like a father, even after he returned home, the only thing he could think of was
leaving again. TO GEORGES IZAMBARDCharleville, November 2, 1870[] I am dying, I am decomposing in dullness, in paltry wickedness, in grayness. What can I say? in a terrible way I insist on worshipping free freedom, and so many things that I am to be pitied, isnt it true? In this letter Rimbaud expresses more of the same an utter discontent and
disgust for his life. Great things were happening in the world, and he was taking no part in them. The exemplary 15-going-on-16 year old schoolboy was letting his hair grow long, smoking his clay pipe, and mocking the bourgeoisie. The poems he wrote resonated this yearning to break away. The combination of adolescent rebellion and poetic
precocity yielded, in May, 1871, a grand declaration of artistic purpose. He was developing a poetic style and developing his theory of voyance, which he expressed in his letters to George Izambard and Paul Demeny, another poetic process became a tool for exploration of other realities. This theory is expressed in his letters to George Izambard and Paul Demeny, another poetic process became a tool for exploration of other realities.
and friend. To Georges Izambard Charleville, 13 May 1871[] I want to be a poet, and I am working to make myself a Seer: you will not understand this, and I dont know how to explain it to you. It is a question of reaching the unknown by the derangement of all the senses. The sufferings are enormous, but one has to be strong, one has to be born a poet
and I know I am a poet. He continues to explore this idea in his letter to Paul Demeny. To Pau
oneself a seer. The Poet makes himself a seer by a long, gigantic, and rational derangement of all the senses. All forms of love, suffering, and madness. He searches himself a seer by a long, gigantic, and rational derangement of all the senses. All forms of love, suffering, and madness. He searches himself and keeps only their quintessences.
men the great patient, the great criminal, the one accursed and the supreme Scholar! Because he reaches the unknown, and when, bewildered, he ends by losing the intelligence of his visions, he has seen them. []Therefore the poet is truly the thief of fire. []This
language will be of the soul for the soul for the soul, containing everything, smells, sounds, colors, thought and pulling. The poet would define the amount of the unknown awakening in his time in the universal soul [] Enormity becoming normal, absorbed by all, he would really be a multiplier of progress. He was only 15 years old when he
wrote this, and yet he seems to have a better understanding of what being a poet means than hundreds of others. This philosophy became a sort of personal manifesto, a creed by which he would live the rest of his poet years. Here is a portrait of Arthur Rimbaud by the Irish artist Reginald Gray. Rimbaud was an enigma and inspiration to many artists
(Photo Credit: Reginald gray, Public domain, via Wikimedia Commons)He believed that poets had to search their soul for the fountain of self-knowledge that inspires all creative works. It was from there that they could cultivate this magic and turn it into poetry. To be a seer, you had to discover yourself and disorient yourself from all senses and
emotions. You must purge everything unnecessary and keep the essentials. The result would be that the senses became indistinguishable similar to synesthesia, each sensation would trigger another and produce the ultimate sensory experience. He admitted that he was wholeheartedly working to become a seer. In this letter, Rimbaud also issues a
prophecy of a time when women will have the choice to pursue an education and a poetic career and not be confined to domestic roles. He realized this during a time when women had no access to a formal education. While he was freely discovering poetry, Emily Dickinson would seek the little freedom she had in her bedroom and write hundreds of
repulsive, delicious things; we will take them, we will understand them. Rimbauds state of mind is best represented in his poem uses the metaphor of a boat to symbolically represent his tumultuous youth and state of mind. Now I, a boat lost in the foliage of caves, Thrown by the
storm into the birdless air, I whose water-drunk carcass would not have been rescued by the Monitors and the Hanseatic sailboats; [] But, in truth, I have wept too much! Dawns are heartbreaking. Every moon is atrocious and every sun bitter. Acrid love has swollen me with intoxicating torpor. O let my keel burst! O let me go into the sea! The poem is
famous for its dizzying imagery and its linguistic creativity. The poem is written in twenty-five rhymed guatrains of alexandrines, a classic French six-beat line, which is a format that was considered formal and correct. This stands in stark contrast to the subject of the poem a drunken boat in a fantasy world. The vessel has lost its haulers, its rudder
its anchor, and is simply wandering, led by the waves. Each stanza tries to hang on to the last, pulling you further into Rimbauds increasingly fantastical world. Its chaos seems to be a metaphor for the chaos that is inherent to art, poetry, and life. The wash of the green water on my shell of pine, Sweeter than apples to a child its pungent edge; It
cleansed me of the stains of vomits and blue wineAnd carried off with it the rudder and the kedge. Here, the two facets of Rimbauds character are in a struggle yin and yang, the charming and the destructive they meld and implode and leave Rimbaud gasping for air. It is definitely a difficult poem to decipher, and that part of the appeal. Critics and
writers around the world grapple with this poem, a poem that a 16 year old wrote. His poem Vowels (Voyelles) also represents his desire to discover a new language with which to create groundbreaking poetry. A black, E white, I red, U green, O blue: vowels, One day I will tell your latent birth: A, black hairy corset of shining fliesWhich buzz around
cruel stench, Gulfs of darkness; E, whiteness of vapor and tents, Lances of proud glaciers, white kings, quivering of flowers; I, purples, spit blood, laughter of beautiful lipsIn anger or penitent drunkenness; U, cycles, divine vibrations of green seas, He assigns color to each vowel A is black, E is white, I is red, O is blue, U is green each sound and letter
having its own association, its own mood. The way Rimbaud understood it, each part of the language had a world of meaning, and he wanted, as a poet, to challenge the traditional use of language and stretch language to its breaking point. It was also in 1871 that Rimbaud first got in touch with Paul Verlaine, a 27 year old poet living in Paris. Verlaine
liked his writing and invited him to Paris, even offering to pay his travel expenses. Of course Rimbaud, who had been complaining about Charleville for most of his life, was eager to accept. As the critic Daniel Mendelsohn puts it, The rules of poetry werent the only things that Rimbaud broke when he arrived in Paris. Among other things bric-a-brac,
dishes, and furniture in the various homes where he was offered hospitality, and where his boorish behavior inevitably led to his eviction he broke up Verlaines marriage. The two men became lovers almost as soon as Rimbaud wasted June 1872. Rimbaud was
cafes, poetry gatherings, and on trips around Brussels and London. Newspapers would mock and gossip about them. They were striking they engaged in public displays of affection and overindulged in a variety of substances and wrote explicit poetry about each other. Critics described them as the Adam and Eve of modern homosexuality. He
definitely preferred this to his years spent rotting in Charleville, as he expresses in his poem May Banners (Bannires de Mai). To be patient and to be boredAre too simple. Fie on my cares. I want dramatic summer of bind me to its chariot of fortune. Unfortunately, many believe that Rimbaud viewed his relationship with Verlaine as an experiment for his
development as a poet. He was unemotional and would often make cruel jokes about Verlaines appearance. This unexpected relationship seemed to be yet another step Rimbaud considered necessary in his journey of discovery of love, society, and art. As the relationship progressed, the two were living impoverished in London, putting out desperate
ads as French tutors. Their relationship was increasingly strained and Paul Verlaine in London, dated September 13th, 1872. The couple was unapologetic, and their relationship sparked scandal across Europe. (Photo Credit: Flix
Rgamey, Public domain, via Wikimedia Commons)In the collection of poems called Festivals of Patience, Rimbaud writes Song of the Highest Tower (Chanson de la plus haute tour). Idle youth Enslaved to everything, Through sensitivity wasted my life. Ah! Let the time comeWhen hearts fall in love. His third poem is Eternity (LEternit). It has been found
again.What has? Eternity. It is the sea gone offWith the sun.In this specific collection of poetry, his poems are stripped of superfluous descriptions, and he seems to be influenced by the simple lyrics of eighteenth-century operas. After a dramatic argument, Verlaine ran to Belgium, leaving Rimbaud poor and alone. Rimbaud chased him to Brussels.
There, on July 10th, 1873, Verlaine, who was distraught and drunk and threatening suicide, used a revolver that he had intended for himself to shoot Rimbaud made by Paul Verlaine. One cant help but notice the longing in Rimbauds eyes perhaps this isnt what he expected adulthood to look
like. (Photo Credit: Paul Verlaine, Public domain, via Wikimedia Commons) Verlaine was sentenced to two years in prison. Charles Dantzig, a French author, satirically describes the situation: our anarchist called the police. Rimbaud returned home chastened to his parents farm in Charleville and wrote his masterpiece A Season in Hell (Une Saison en
Enfer).Long ago, if my memory serves me, my life was a banquet where everyones heart was generous, and where all wines flowed. Season in Hell is a highly confessional work and a journey of self-discovery. When Rimbauds mother asked him the meaning of the work, he simply responded, It means what it says, literally and in every sense. Now I am
an outcast. I loathe my country. The best thing for me is a drunken sleep on the beach. The prose is raw with emotion at 18 years old, Rimbaud was a tempest that wrote in language mature beyond his age, and he stood self-aware amidst the rage and confusion bubbling inside of him. He pushed language to the point of disintegration. He reached
several conclusions, one of which is that he was born inferior (I have always been of substandard stock.) But is there not real torture in the fact that, since the declaration of science, and living only in this way. Ultimately, A Season in Hell
is an evocation of a man who struggled but has ultimately come to terms with the limits of the self. He bids farewell to literature and poetry. The weight of failure, regret, and missed opportunity is crushing. I who called myself angel or seer, exempt from all morality, I am returned to the soil with a duty to seek and rough reality to embrace! He has
come back to reality, in a sense. Its tragic, too he lost faith in the potential he could reach. He dreamed of stretching language and humanity and the soul to its breaking point, he yearned to discover new dimensions of art and life and love. And as he entered his 20s, he was faced with a sense of hopelessness he was maturing, and the things he used
to believe were now simply childish idealizations. The last line: One must be absolutely modern. He wrote A Season in Hell between April and August of 1873. He persuaded his mother to pay to have it published in Brussels in 1873. Over the next two years, he may have written some of the poems in his poetry collection Illuminations (Les
Illuminations). This was his last collection that he wrote. Illuminations begins in the calm after the storm that was A Season in Hell. Many of the phrases are uncanny and incomprehensible, leaving the reader in a state of bewilderment. Rimbaud does this on purpose he uses the finale of the sections to taunt and confuse readers. He knew us all and
loved us. May we, this winter night, from cape to cape, from the noisy pole to the castle, from the cowd to the beach, from vision, our strength and our feelings tired, hail him and see him and see him away, and under tides and on the summit of snow deserts follow his eyes, his breathing, his body, his day. This final section, Gnie, describes a
Christlike figure, and is, on a deeper level, Rimbauds description of ideal love. The rhythm is incantatory and haunting and intense. It feels like a dream, a dizzying jumble of images and realizations that the author, like Rimbaud, is forced to sort through and make sense of. He leads us through several recurring themes discovery, childhood, revolution,
a new poetry, liberation, and unencumbered expression. This was some of the last poetry Rimbaud ever wrote. He was 21 years old. Rimbaud was, by many standards, a genius. He remains one of the greats, despite the fact that his career only lasted five years. Perhaps he found that, as he grew up, he had nothing left to say. The fire within him, that
burned so strongly in his teenage years, waned and extinguished. He was in a constant state of rebellion against school, against society, against betry. But that sense of urgency and contrariness and rebellion was weathered by time. He became what he feared a man who decomposed into
dullness. His entire life he longed for the impossible, and he wandered Europe and his soul trying to find it. But no matter how peripatetic he was, he had no success. He slowed to a stop. He completely abandoned his career as a writer. As Mendelsohn puts it, The apparently irreconcilable extremes of his thought and behavior are easier to account for
when you remember that Rimbaud the poet never reached adulthood: violent oscillations between yearning and contempt, sentimentality, and viciousness, are not unheard of in adolescents. Of course, in classic Rimbaud style, he drastically changed the course of the rest of his life. After quitting poetry, he studied Italian, Spanish and began touring
Europe, often on foot, looking for adventure and income. In May 1876, he enlisted in the Dutch Colonial Army, with the intention of getting free passage to Java (Indonesia, today) in the Dutch East Indies. After a few months, he deserted the army, risking execution, and fled the jungle, returning to France by ship. He settled in Vienna. He traveled to
Egypt, Java, and Cyprus, where he worked unexpected jobs, such as working in a traveling circus or being the foreman of a construction gang in the mountains. In 1880 he worked unexpected jobs, such as working in a traveling circus or being the foreman of a construction gang in the mountains. In 1880 he worked unexpected jobs, such as the representative of a French coffee trader based in what is today Yemen. In February 1891, at the age of 36, Rimbaud developed a tumor in his right knee.
He was forced to return to France for treatment, where his leg was amputated in a Marseille hospital. He came home to his parents farm to recover, but his health continued to deteriorate. He returned to the hospital on November 10th, 1891, with only his younger sister Isabelle
by his side. In the final moments before death, he accepted the Catholic faith. Pictured is Arthur Rimbauds tomb in Charleville-Mzires. Hes been trying to escape this town since he was a child now he rests there peacefully. (Photo Credit: Flrntclr, CC BY-SA 4.0 < , via Wikimedia Commons) Rimbaud was no ordinary poet. The spirit of revolt burned
inside him, burned bright in his adolescent years. His story is beautiful and tragic. French poet Stphane Mallarm described Rimbaud as a meteor, let by no other reason than his presence, arising alone then vanishing. Like a meteor, he shone bright and fast and, just as quickly, extinguished. The imprint he left on poetry and his contributions to the
modernist, symbolist, dadaist, and surrealist movements are undeniable. His messages and spirit stretched into the twentieth century, serving as an inspiration to many, particularly the Situationists of the 1970s. Pictured is an article remembering the death of Arthur Rimbaud at Marseilles 50 years ago. Rimbauds and the punk subculture of the 1970s. Pictured is an article remembering the death of Arthur Rimbaud at Marseilles 50 years ago. Rimbauds and the punk subculture of the 1970s. Pictured is an article remembering the death of Arthur Rimbaud at Marseilles 50 years ago.
work continues to be studied and admired by people worldwide. (Photo Credit: Bibliothque nationale de France, Public domain, via Wikimedia Commons) As Rimbaud asserts, I turned silences and nights into words. What was unutterable, I wrote down. I made the whirling world stand still. And for that, hell be remembered for years to come. As critic
by API/Gamma-Rapho via Getty ImagesThe impact of Arthur Rimbauds poetry has been immense. His influence on the Surrealist movement has been immense to Rimbauds vision and technique. He was the enfant terrible of French poetry in the
second half of the 19th century and a major figure in symbolism. His works continue to be widely read and translated into numerous languages. English language poets including Samuel Beckett and John Ashbery have translated and been influenced by Rimbauds works. Jean-Nicolas-Arthur Rimbaud was born in Charleville in northeastern France on
October 20, 1854, the second son of an army captain, Frdric Rimbaud, and Marie-Cathrine-Vitalie Rimbaud, and Isabelle, born in 1853, and two younger sisters: Vitalie, born in 1853, and two younger sisters: Vitalie, born in 1853, and two younger sisters: Vitalie, born in 1858, and Isabelle, born in 1858, and I
mother is reflected in many of his early poems, such as Les Potes de sept ans (The Seven-Year-Old Poets, 1871). Rimbauds mother was a devout Christian, and Rimbaud associated her with many of the values that he rejected: conventional religious belief and practice, the principles of hard work and scholarly endeavor, patriotism, and social
snobbery. In 1870-1 Rimbaud ran away from home three times. The outbreak of the Franco-Prussian War in July 1870 led to the closing of his school, the Collge de Charleville, ending Rimbauds formal education. In August he went to Paris but was arrested at the train station for traveling without a ticket and was briefly imprisoned. He spent several
months wandering in France and Belgium before his mother had him brought home by the police. In February 1871 he ran away again to join the insurgents in the Paris Commune; he returned home three weeks later, just before the Commune was brutally suppressed by the army. During this time, he was developing his own poetic style and
elaborating his theory of voyance, a visionary program in which the poetic process becomes the vehicle for exploration of other realities. This theory is expressed in his much-quoted letters of May 13, 1871 to his friend and tutor, Georges Izambard, and of May 15, 1871 to Paul Demeny. Rimbaud still felt drawn to Paris, where he might encounter the
leading poets of the day: Thodore de Banville, Charles Cros, and Paul Verlaine. His letter to Verlaine in September 1871, which included samples of his poetry, elicited the reply, Venez, chre grande me, on vous attend (Come, great and dear soul, we are calling out to you, we are awaiting you). Rimbaud arrived in Paris in September
and moved in with Verlaine and Verlaines wife, Mathilde Maut. A romantic relationship developed between Rimbaud and Verlaine, and Verlaines marriage became increasingly unstable. Rimbaud and Verlaines marriage became increasingly unstable. They are, superficially, his most orthodox works in
technical terms. Closer inspection, however, reveals in the many indicators of a precocious poet setting out trouver une language), as he said in the letter of May 15, 1871, and, ultimately, to revolutionize the genre. In thematic terms, the Posies exhibit virtually all of the subjects and precocious poet setting out trouver une language), as he said in the letter of May 15, 1871, and, ultimately, to revolutionize the genre. In thematic terms, the Posies exhibit virtually all of the subjects and precocious poet setting out trouver une language), as he said in the letter of May 15, 1871, and, ultimately, to revolutionize the genre.
Poems such as Le Mal (Evil) and Le Dormeur de val (The Sleeper in the Valley) illustrate the absurdity of war; Le Chtiment de Tartufe (The Punishment of Tartuffe) represents Molires eponymous impostor in sonnet form as the epitome of hypocrisy; Au Cabaret-vert (At the Green Tavern), La Maline (The Cunning One), and Ma Bohme (My Bohemian
Existence) celebrate the physical joys of the bohemian lifestyle as an alternative to the moral rectitude of bourgeoisie through the technique of grotesque caricature. Les Effars (The Frightened Ones) reveals both his humorous,
cartoonlike presentation of figures on the margins of conventional society in this case, five Christlike children peering into a bakeryand his social conscience as a commentator on exclusion, poverty, and hunger. Oraison du soir (Evening Prayer) shows his anti-Christian venom and his desire to shock and outrage accepted ideas of good taste by
depicting himself as a rebellious angel who urinates skyward in a blasphemous gesture of defiance against his Creator. The Posies, however, also display Rimbauds urge to extend the poetic idiom, to transcend the strictures and constraints of orthodox verse and to take poetry on an audacious journey into previously unsuspected technical and
visionary realms. In this respect the Posies anticipate Rimbauds more fascinating later work and his profound impact both on the poetry of his own time and on that of the 20th and 21st centuries. In the May 15, 1871 letter he says that Viendront dautres horribles travailleurs (Other horrible workers will come along) a prophetic assertion of his role 
initiator of a process that would continue long after he himself had ceased writing. The lengthy Les Potes de sept ans combines many of Rimbauds thematic preoccupations but also intimates the technical, linguistic, and visionary release that became a concomitant of his celebrated revolt. In the opening lines he establishes an opposition between the
repressive mother and the disaffected seven-year-old boy who outwardly complies with her dictates but is inwardly seething with disgust). The child leads a double life that involves a superficial deference to material strictures and a secret other existence in which he
gravitates to locations, confederates, and activities that would be anothema to the society embodied in the mother: LtSurtout, vaincu, stupide, il tait enttA se renfermer dans la fracheur des latrines. Il pensait l, tranquille et livrant ses narines. (In summer, especially, stupid, he persistedIn locking himself up in the latrinesWhere he reflected in peace
 inhaling deeply.) Rimbaud is quite self-conscious in his choice of distasteful vocabulary, such as latrines; integral to his poetic and nonpoetic terminology, needed to be challenged. The child-poet seeks out the mud as both a symbol of his rejection of the
vindicated. The child most dreads the Christian Sabbath and Bible-reading; this negative reaction is balanced by his positive response to the working men of the district. The most important elements of Les Potes de sept ans are in the middle and later sections, where Rimbaud explores the visionary activities of the child-poetactivities conducted far
from the watchful gaze of the parent that constitute a different, other life. One is reminded of the emphasis in the two May 1871 letters on the self as other explored ailleurs (elsewhere). The seven-year-old poet
uses exotic journals to assist him in conjuring up new worlds: A sept ans, il faisait des romans, sur la vieDu grand dsert, o luit la Libert ravie, Forts, soleils, rives, savanes! (At the age of seven, he composed fictions about lifeIn the vast desert, where luminous Liberty lies in her abduction, Forests, sun, riverbanks, savanna!) In the finale of the poem the
child has retreated to the privacy of his room, blinds drawn to create an intense and intimate atmosphere. Here the scene is set for an imaginative flight triggered by son roman sans cesse mdit (his endlessly considered novel), and the concluding six lines evoke a surreal landscape. The life of the neighborhood goes on below, acting as a counterpoint
to the novelty of the inner world being explored by the child, a world with lourd ciels ocreux (heavy ochre skies) and forts noves (drowned forests). In the last words of the poem, pressentant violemment la voile (having a violent premonition of the sail), the image of anticipated sea voyages is related to the visionary and linguistic adventure that
emerges in Le Bateau ivre (translated as The Drunken Boat, 1931) and that represents the quintessential Rimbauds of the later prose poetry. Many of the later prose poetry. Many of the later prose poetry of the later prose poetry. The May 15, 1871 letter to Demeny combines Rimbauds visionary program with a linguistic agenda and
indicts a whole tradition of French verse, from Jean Racine to the Romantics, with only Charles Baudelaire and, to a lesser extent, Victor Hugo escaping criticism. Rimbauds search for a universal language is a defining feature of his work and is particularly manifest in Voyelles (1884; translated as Vowel Sonnet, 1931), Ce quon dit au pote propos de
fleurs (What the poet is told about flowers), and Le Bateau ivre (1871-1872). The very idea of coloring the vowels, of composing a poem from their subjective associations, speaks to Rimbauds involvement with the minutiae of language and for his desire to challenge and reconstruct accepted idioms. The title Ce quon dit au pote propos de fleurs is an
audacious challenge to established poets; the piece mocks the inanities of Romantic commonplaces, deriding current practitioners as faroeur (jokesters) and outlining a new agenda for them as jongleurs (tricksters) conjuring up unsuspected visions. And Le Bateau ivre, which is well known for its concatenation of dazzling imagery, is just as
memorable for its linguistic inventiveness. In March 1872 Rimbaud returned to Charleville to allow the Verlaines a chance to reconcile. During this period, he wrote theDerniers Vers (Last Verses), which were published in La Vogue in 1886, highly experimental verse poems that are heavily influenced by Verlaines style. Verlaines poetry is
characterized by wistful tenderness, the muted evocation of landscape and character, the half-light of in-between states, a refusal of all that is aggressively stated or depicted, and above all by musicality. In the Derniers Vers Rimbaud adopts many of these technical features but allies them to unusual images and a dense conceptual content. The
outcome is a strange blend of ostensible levity and musical airiness with weighty thematic elements, elements that are all the more intriguing for being conveyed in such apparently incongruous forms. All of this represents a major stride away from the poetry of the Posies, where one finds many conventional features, and a retrospective view from the
vantage point of the later prose poetry enables one to identify the Derniers Vers as a key phase in Rimbauds rejection of orthodox verse, his abandonment of rhyme, and his evolution toward a more supple, less constricted form. That such is the case is confirmed in Dlires II (Delirium II), a section of Une Saison en enfer (1873; translated as A Season
in Hell, 1931) where Rimbaud looks back on the Derniers Vers, ironically and affectionately repeats some of the poems, and ambivalently sees them as Lhistoire dune de mes folies (the account of one of my follies) and as a stage in the process of the alchimie du verbe (alchemy of the word), the creation of a new poetic language. One is immediately
struck by the almost surreal quality of Larme (Tear), the opening piece in Derniers Vers. The first words, Loin des (Far from ), suggest a pressing need for the poet to separate himself from the trite and the commonplace. This escape is facilitated by an obscure potion, a golden liqueur that opens up a fantastic landscape presided over by an orage
(storm), where the elements are liberated to generate a chaos that will slake the poets metaphysical thirst. The poem Comdie de la soif (Comedy of Thirst) suggests in its five-part structure the influence of the five acts of classical tragedy, as well as having a distinctly operatic flavor. In parts one through three the Moi (Me) curtly rejects the overtures
and solicitous attentions of family, friends, and LEsprit (The Spirit), preferring to indulge in a death wish and the kind of landscape seen in Larme rather than accept their offer of a conventional life in familiar surroundings with banal occupations. Parts four and five afford the Moi some moments of recuperative calm in which to plot an alternative
future course and anticipate dissolution in nature. Comdie de la soif is particularly musical; the slenderness of its lines in parts one throughout. But the superficial lightness and musical simplicity of the poem are wedded to a
linguistic concentration and intensity that repays endless revisiting. Just as this poem advertises itself as a comdie, soChanson de la plus haute tour (Song of the Highest Tower) draws attention to itself as musically inspired. The narrowness of the lines on the page calls to mind the architecture of the tower where the poet has imaginatively secluded
himself. The six lines of the opening stanza are repeated verbatim in the closing stanza, creating the effect of a chorus with the poem closing on itself. The poet presents himself as having gone to seed, laments the loss of his youth, and tries to transcend his own anguish in a call for a universal love: Oisive jeunesse, A tout asservie, Par dlicatesse Jai
perdu ma vie.Ah! Que le temps vienneO les coeurs sprennent! (Idle youth, Subservient to everything, I have frittered away my lifeThrough gentleness. Ah! may the time comeWhen hearts will meet!) The immediately following poems, LEternit (Eternity) and Age dor (Golden Age), have a structure and line length similar to those of Chanson de la plus
haute tour. LEternit encapsulates the essence of the Derniers Vers in its engaging musicality, its deceptively slim appearance, and its dense and obscure intellectual foundation. One is especially struck by the original manner in which Rimbaud has brought a musical form usually associated with a simple celebration or a joyous expression of love
together with an abstract content replete with terms such as suffrages (approbation), lans (urges), Devoir (Duty), esprance (hope), and supplice (torture). The effect of this combination is to disorient the reader, for the musicality leads one to expect a text that will be readily intelligible; one is, however, left with a work that compels one to return again
and again in search of an elucidation of its central meaning. The simplicity of the opening and closing quatrain is at odds with the imprecise and abstract nature of the ensuing vocabulary: Elle est retrouve. Quoi? -LEternit. Cest la mer alle Avec le soleil. (It has been rediscovered. What? -Eternity. Its the sea fused With the sun.) While other poems, such as
Ftes de la faim (Feasts of Hunger) and O Saisons, chteaux (Oh Seasons, Oh Castles), share these features, the collection also includes the substantial poem Quest-ce pour nous, mon coeur (What is it to us, my heart?) which deals with both sociopolitical upheaval and a private apocalypse; the celebrated complexity of Mmoire (Memory), with its rich
allusiveness and intricate tapestry of evocations of the past, the self, and the charming and humorous idiosyncrasies of Bruxelles (Brussels), where Rimbaud admires an unusual cityscape and uses it as a bridge to something beyond itself. In May 1872 Verlaine called Rimbaud back to Paris; in July he deserted his wife and child and went
to London with Rimbaud. In April 1873 Rimbaud returned to his familys farm at Roche, near Charleville, where he began writing Une Saison en enfer. In May 1873 in Brussels, where Rimbaud tried to break off their relationship.
Distraught, Verlaine shot the younger poet in the wrist; at the hospital where Rimbaud was treated, the two men were walking down the street when Verlaine reached into his pocket; Rimbaud thought he was about to be shot again and ran to a nearby policeman. The truth
about the shooting came out, and Verlaine was sentenced to two years at hard labor in a Belgian prison. While there, he wrote Crimen amoris (Crime of Love, 1884), in which Rimbaud is depicted as a radiant but evil angel outlining a new spiritual credo. Meanwhile, Rimbaud returned to the farm in Roche, where he completed Une Saison en
enfer. Even more dramatically than the Derniers Vers, Une Saison en enfer illustrates Rimbauds proclivity for reinventing himself and redefining the direction and form of his poetry. No poet is more apt than Rimbaud to slough off one skin and put on another, more easily disillusioned with his most recent artistic endeavors, or readier to experiment
with untried forms. The year 1873 thus marks his engagement with prose poetry, although there is still some disagreement concerning the dates of composition of many of the individual prose poetry, although there is still some disagreement concerning the dates of composition of many of the individual prose poetry, although there is still some disagreement with prose poetry, although there is still some disagreement with prose poetry, although there is still some disagreement with prose poetry.
Une Saison en enfer seems to be a definitive farewell to literature, and this, allied to the fact that Rimbaud did abandon his poetic career at an early age, led many commentators to seek a simple and convenient solution by postulating that Une Saison en enfer is his swan song. There is now a consensus, however, that at least some of the poems in Les
Illuminations postdate those of Une Saison en enfer and were written in 1874 and possibly 1875. The critical endeavor that has been more constructively spent in examining the texts themselves. Since the mid 1970s, however, this situation has been rectified
with excellent studies by critics such as Steve Murphy, Paule Lapeyre, Andr Guyaux, Nathaniel Wing, Nick Osmond, James Lawler, and Roger Little.Rimbaud persuaded his mother to pay to have Une Saison en enfer published in Brussels in 1873. It is a diary of the damned that affords insights into his preoccupations and casts light on the artistic
inspiration for the Derniers Vers. At the same time, the nine parts of the diary display an utterly new technical direction, and Dlires II is all the more remarkable for the way it interweaves this new prose style with extracts from the Derniers Vers so that both modes are thrown into dramatically stark relief. Une Saison en enfer is an intensely personal
account of private torture and the search for a spiritual and an artistic resolution; a prose style studded with laconic formulae that are also seen in the one-liners of Les Illuminations; a sustained investigation of self, Christianity, and alternative spiritual and poetic options that is frequently lit up by the flare of Rimbauds memorable imagery; and a
conscious pushing of language to the point of disintegration, so that verbal crisis and personal trauma are perfectly matched. From the outset Rimbaud engages with abstractions, often personified in a Baudelairean manner: Un soir, jai assis la Beaut sur mes genoux (One evening, I sat Beauty on my lap), he begins the opening section, showing the
irreverence that is a hallmark of his entire output. The death wish already seen in the Derniers Vers and to be repeated in many of the finales of Les Illuminations is also present here. The terse statements Le malheur a t mon dieu. Je me suis allong dans la boue (Misfortune was my god. I stretched out in the mud) anticipates the enigmatic, clipped
comments and sibylline quality of many of the prose poems in Les Illuminations. One of the most important sections of Une Saison en enfer follows this brief introductory sequence: Maivais sang (Bad Blood) is a sustained investigation into the narrators genealogical origins, arriving at the conclusion Jai toujours t de race infrieure (I have always been
of substandard stock). One is reminded of the importance of revolt in the early Posies as the narrative voice seems bent on contravening all received ideas about morality and decency; this unorthodoxy escalates into a full-scale assault on Christian values. Mauvais sang registers the wrestling of a tormented soul that initially rebels against Christian
teaching and then apparently finds grace and redemption, only to withdraw into a pursuit of fulfillment in the religions of the East or a personal spiritual agenda that is part of the poetic experience. Known above all for his delight in revolting against norms and conventions, Rimbaud impresses on the reader from the start of Mauvais sang that he is
conscious of his otherness, his inability to follow the accepted orthodoxies of Western Christian civilization. He extols vices such as idolatry, sloth, and anger; he refuses to comply with the received wisdom that one must work to live (Jai horreur de tous les mtiers [I abominate all trades]); and he mocks traditional family and civic values. He traces
these characteristics to his earliest ancestry, associating his bad blood or bad stock with previous lives as a leper or pariah, and he insists on his essential loneliness. He derides the scientific progress of the late 19th century, rejecting rationalism in favor of an internal spiritual debate. Claiming that cest oracle, ce que je dis (what I say is an oracle), he
establishes his own form of mysticism and faith as an alternative to the Christian orthodoxies he had rejected in the Posies .The remainder of Mauvais sang and the subsequent section, Nuit de lenfer (Night in Hell), pursue the diarists spiritual crisis in all its intensity and complexity. Oscillating between salvation and damnation, the poet struggles
with his dilemma in an increasingly fractured and tormented style that dramatically reflects his inner trauma. Guyaux has written of Rimbauds La Poetique du fragment (fragmentary poetics), a formula that is admirably suited to the tortured style of these pages of unanswered questions, emotionally charged outpourings, lucidly trenchant affirmations
of intent that seem unshakable but are almost immediately undermined by another change in direction, and a prose that seems informed by delirium. Seeing himself as a martyr in the line of Joan of Arc, Rimbaud writes Je nai jamais t christian) but soon afterward enters a sequence of contemplative calm in which salvation
is enjoyed in dreamlike serenity. At the end of Mauvais sang the poet evokes his own extinction as language disintegrates in a proliferation of punctuation marks and linguistic fragments. The next two sections of Une Saison en enfer share a titleDlires I and Dlires II, the latter of which carries the secondary heading Alchimie du verbe. It is generally
agreed that Dlires I is a commentary on Rimbauds relationship with Verlaine; it takes the form of a religious confession in which the Epoux infernal (Infernal Bridegroom), Rimbaud. As well as being another irreverent parody of a
religious source, this confession is a highly original form of self-presentation on Rimbauds part as he sees himself through the refracted and selective memory of a confederate. The Vierge folle registers her failure to understand the complexities of her Infernal Companion, a blend of compassion and cruelty, innocence and malice, and ideological
power and near insanity. This is a love affair in which the older partner is in thrall to the paradoxes and experiences and then abandoning the weaker partner just when the Vierge is least emotionally prepared for the separation. All of
these elements can be linked to the stages in the unfolding relationship between Rimbaud and Verlaine in 1872-1873, but the text is more significant for what it reveals about Rimbauds defiance of the norm (Jamais je ne travaillerai [I will never work]); his compassion for underdogs such as drunks, children, and outcasts; his ideological fervor (Je
naime pas les femmes. Lamour est rinventer [I dont like women. Love must be redefined]); and his need to escape from reality. Dlires II has a quite different complexion. It reflects on the genesis of the Derniers Vers, affectionately and ironically recalling the poets ambitions and artistic preferences during the earlier period. No fewer than 15 sources
of inspiration are listed at the outset, including obsolete literature, church Latin, fairy tales, and old operas, all of which assist in a questnow seen as one of my folliesto create a new poetic idiom. Linking his predilection for hallucination des mots (the hallucination of words), Rimbaud weaves reprises from the Derniers
Vers into his new prose style. The reader soon notices his preference for lapidary formulae, which stud not only Une Saison en enfer but Les Illuminations, as well: Je devins un opra fabuleux (I became a fabulous opera); Je tiens le system (I hold the system); La morale est la faiblesse de la cervelle (Morality is the weakness of the brain). While sections
six and seven of Une Saison en enfer, LImpossible (The Impossible) and LEclair (Flash), continue the spiritual and philosophical probing of earlier parts of the work, it is the penultimate and final chapters, Matin (Morning) and Adieu (Farewell), that have attracted the most detailed comment. At the end of Matin comes a sense of uplift as the poet
anticipates a glorious day of renewal and transformation, a time when an outmoded religious belief will be superseded by a fresh spiritual awakening and the first authentic Noel: Quand irons-nous, par-del les grves et les monts, saluer la naissance du travail nouveau, la sagesse nouvelle, la fuite des tyrans et des dmons, la fin de la superstition,
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adorerles premiers! Nol sur la terre! (When, beyond the strands and the mountains, will we hail the advent of the new wisdom, the flight of tyrants and demons, the end of Une Saison en enfer, leading many to see this section as the conclusion not only of
the collection but also of Rimbauds poetic career. An initial reading of the text lends support to this interpretation, as the poet describes himself as a fallen angel and a writer who must give up the pen and embrace a more prosaic existence, Une belle gloire dartiste et de conteur emporte (A fine glory of an artist and storyteller stripped away). But
there is more to Adieu than this apparent resignation from the life of an author, as is indicated by another laconic statement: Il faut tre absolument moderne (We must be utterly modern). It is also noticeable that the concluding paragraphs of Adieu are couched in the future tense, which appears to prefigure yet another redefinition of the poet and his
mission. For many critics, Les Illuminations is Rimbauds most important and technically sophisticated work. While the collection maintains a clear thematic continuity in many ways with the earlier versethe idea of revolt, the preeminence accorded to the world of the child, the fascination exerted by the elements, the motif of travel in pursuit of the
ideal, and so onhere one is manifestly in the presence of a poet intent on experimentation with new poetic structures, the deployment of unusual and often bizarre terminology, and even an exploration of the creative power of punctuation dynamically reinvented and released from its conventionally subservient role as a prop for language. These and
many other ingredients have created a sense of bewilderment in some readers of the poems; the critical reception of Les Illuminations that readers have
produced such widely divergent interpretations of the poems and that some have declared themselves incapable of arriving at any sustainable reading of given texts. Parade, Matine divress (Morning of Drunkenness), Barbare (Barbaric), Fairy, H, and Dvotion (Devotion) are some of the poems that have provoked perplexity and a polarization of critical
opinion. Critics have attempted to classify the poems in Les Illuminations; while no definitive labeling is possibleor, perhaps, even desirablesome distinctive groupings can be observed among the 42 texts. A prominent source of inspiration in all of Rimbauds poetry is the fairy tale, which is clearly linked with his preoccupation with the child and the
childs imagination. In Les Illuminations Conte (Tale), Aube (Dawn), and Royaut (Royalty) are obviously based on the structure of the fairy tale. Each poem has a distinctly narrative development, and Conte and Royaut include regal characters (prince, king, and queen) involved in the pursuit of happiness on a personal or public level. Rimbaud,
however, tends to subvert the traditional fairy-tale happy ending by setting up an apparently happy outcome and then destabilizing it. Other poems that might be loosely grouped under a common heading are those that seem to constitute riddles, puzzles, and enigmas. In these poems Rimbaud poses problems for his readers and often uses the finale
of the text to tantalize, disconcert, or confuse them. A master of beginnings and endings, he frequently deploys an isolated final line to set a problem or issue a challenge; these final lines are a most original feature of Les Illuminations: La musique savante manque notre dsir (We cannot achieve the music and knowledge we crave) in Conte; Jai seul la
clef de cette parade sauvage (I alone hold the key to this wild procession) in Parade; Voici le temps des Assassins (This is the era of the Assassins) in Matine divresse; Cest aussi simple quune phrase musicale (It is just as simple as a piece of music) in Guerre (War); trouvez Hortense (find Hortense) in H. Other sequences in the collection enhance a
sense of mystery and the unknown. For example, in Enfance III (Childhood III), Enfance IV, Veilles I (Vigils I), Solde (Sale), and Fairy a concatenation of linguistic units bound together by the same linguistic formula perplexes the reader as to just what is being described. Equally prominent as a motif in Les Illuminations is Rimbauds quest for the ideal
cityscape in poems such as Ville (City), Villes (Cities), Villes (Cities),
19th-century life and reveal an alternative world of daring new architecture populated by unexpected characters. Thus, the grayness, repetitiveness, and tastelessness of Villes, in which a Nabuchodonsor norwgien (Norwegian Nebuchadnezzar) is one of the architects of a complex metropolis that
goes far beyond anything that London or Paris might offer. Even more dazzling is the vertiginous drama acted out in Villes II, where a miscellany of extraordinary figures is set before the minds eye to the accompaniment of a stereophonic operatic score. This poem gravitates toward the apprehension of some hitherto unattained understanding
designated by the expressions les ides des peuples (the ideas of the peoples) and la musique inconnue (the unknown music). Finally, the opening paragraph of Mtropolitain evokes a richly colored realm where another complex architectural systemcrisscrossing boulevards) is the venue for the emergence of jeunes familles
pauvres (young poor families), a mysterious constituency of inhabitants whose lifestyle is enthusiastically endorsed by the poet in the words la ville! The pursuit of a new religion is a constant in Rimbauds work, but Les Illuminations takes this quest to a new plane. The collection is heavily populated by gods and goddesses of the poets invention,
including the mysterious Reine (Queen) or Sorcire (Witch) in Aprs le dluge (After the Flood), an enigmatic figure who withholds privileged knowledge from mere mortals; the Opie in the poem of that title, who also appears in Conte as a key player in the Princes
creative rampage; the idole (idol) in Enfance I; the goddess pursued by the poet in Aube; the spirit referred to in A une raison (To a Reason); and Elle (She), who appears in both Angoisse (Anguish) and Mtropolitain. Aprs le dluge, the first poem in the collection, harks back to the deluge in the Old Testament to evoke new floods that might cleanse the
earth again; in Enfance IV, in a litany of self-definitions, the poet writes Je suis le saint, en prire sur la terrasse (I am the saint, praying on the terrace) and links this identity to the sea of Palestine; in the first part of Vies (Lives) he refers to a brahmane (Brahman) who explained the Book of Proverbs to him; and Matine divresse is predicated on the
imperative to supersede the tired Christian opposition of good and evil and to develop a new religious faith. The persona of traveler is one of Rimbauds preferred identities, and the motif of the journey is a central element in such works as Le Bateau ivre. In Les Illuminations this motif is reconstituted and reinvented in a variety of ways. The piton de la
grandroute par les bois nains (traveler on the highway amid dwarfish forests) in Enfance IV anticipates the prince on his pilgrimage in Conte, stimulates the boy to pursue the goddess in Aube, and prompts the brief text Dpart (Departure) as a celebration of the dynamic and the shifting over the static and the familiar.
Other examples include the wandering poet and his bizarre confederate Henrika drifting on the fringes of an industrial city but desirous of an autre monde (other world) in Ouvriers (Workers); the circus troupe on the move in Ornires (Ruts); and the wretched couple in Vagabonds, wandering in search of le lieu et la formule (the place and the
formula). In poems such as Nocturne vulgaire (Ordinary Nocturne) and Barbare Rimbaud depicts imaginative voyages or drug-induced trips that take him and the reader to the further limits of the contours of the known world as a prelude
to a departure in a carrosse (carriage) that transports the poet to an ailleurs that proves to be trite and unsatisfactory. Then a flood of green and blue abruptly curtails the journey in the carriage and permits a much more satisfying adventure in the elemental ferment of the storm, one of Rimbauds most favored contexts, in which a mixture of creation
and destruction occurs: Ici, va-t-on siffler pour lorage, et les Sodomes, et les Sodomes, et les Sodomes, et les beissons rpandues, rouler sur laboi des
dogues. (Here, will one whistle up the storm, and the Solymes, and the solymes, and the solymes, and the spilled beverages, to pitch through the barking of the
mastiffs.) This pattern of creative immersion in the elements including earth, air, and fire, as well as wateris seen in many finales in Les Illuminations, such as those of Angoisse, Soir historique (Historic Evening), and Mtropolitain. Barbare includes a particularly engrossing example of the function of elemental imagery in Rimbauds prose poetry. As its
title suggests, Barbare sets out to challenge and transcend all that is conventional and familiar. It achieves this objective in two ways: in its mysterious and absorbing imagery, which evokes another bizarre journey of the imagination; and in its unprecedented linguistic experimentation, which takes one to the verge of verbal disintegration. From the
opening line, Bien aprs les jours et les saisons, et les tre et les pays (Long after the days and the countries), it is apparent that Rimbaud is determined to sever links with normal time and space as a prelude to his departure into an uncharted realm of the imagination. Much ink has been spilled in attempts to decode
the pavillon en viande saignante (ensign of bleeding meat) that binds the poem together in a cyclical pattern by virtue of its triple deployment in the text; yet, just as striking is the concatenation of elemental imagery that runs through the piecearctic seas, infernos, frosty squalls, flames, foams, blocks of ice, volcanoes. One passage is remarkable for
its dense compression of ingredients derived from each of the four elements: les feux la pluie du vent de diamonds thrown up by the earths core perpetually carbonized for us.) Here water (pluie), fire (feux, carbonis), air (vent), and earth (le coeur
terrestre) are fused to register an experience of the eternal. LEternit in the Derniers Vers and Matine divresse in Les Illuminations similarly relate a sense of the eternal to a fusion of elemental opposites; yet, in Barbare this amalgamation is effected by virtue of Rimbauds audacious approach to language, punctuation, and poetic form. Rimbauds
pursuit of a new poetic language is the defining and enduring aspect of his artistic career. His essential thematic preoccupationsthe journey of discovery, the world of the child, the phenomenon of revoltare developed in conjunction with his ambition to redefine the poetic word, to liberate it from the shackles of debilitating forms and rules, and to
arrive at a much more supple and flexible medium of expression, untrammeled by inhibitions and fusty convention and surprise. The injunction to the poet in Ce quon dit au pot propos de fleurs to become a Jongleur dispensing shocks and revelations to the reader and flexible medium of expression, untrammeled by inhibitions and flexible medium of expression.
is an apposite characterization of Rimbauds entire enterprise. Les Illuminations represents the culmination of this process: the collection is studded with all sorts of verbal discoveries from the foreign terms such as the German wasserfall (waterfall) in Aube and the English title Being Beauteous to the highly unusual Baou in Dvotion. The collection is
also remarkable for its proliferation of dashes, intriguing capitalizations, and baffling italicizations, and baffling italicization
venue for all sorts of linguistic surprises. Among these surprises are the vast number of puzzling proper nouns in the collectionReine, Sorcire, Barbe-Bleue, Prince, Gnie, Elle, Hottentots, Molochs, Proverbes, Mabs, Solymes, Damas, Hlne, and so on. The poem-puzzle H invites the reader to consider the properties of the capital letter H, some of which
are tantalizingly offered within the proper name Hortense and the word hydrogen. This text sets author and reader in opposition, Rimbaud withholding his secrets and the reader being teased to attempt to discover them. This situation is seen frequently in Les
Illuminations in poems such as Parade, Solde, and Dvotion. In Vies the poet sets himself up as an oracular figure with revelations to make: Je vous indiquerais les richesses inoues. Jobserve lhistoire des trsors que vous trouvtes. Je vous indiquerais les richesses inoues. Jobserve lhistoire des trsors que vous trouvtes. Je vous indiquerais les richesses inoues. Jobserve lhistoire des trsors que vous trouvtes. Je vous indiquerais les richesses inoues. Jobserve lhistoire des trsors que vous trouvtes. Je vous indiquerais les richesses inoues. Jobserve lhistoire des trsors que vous trouvtes. Je vous indiquerais les richesses inoues. Jobserve lhistoire des trsors que vous trouvtes. Je vous la suite! Ma sagesse est aussi daigne que le chaos. Quest mon nant, aupris de la stupeur qui vous attend? (I would not in the poet set aussi daigne que le chaos. Quest mon nant, aupris de la stupeur qui vous attend? (I would not in the poet set aussi daigne que le chaos. Quest mon nant, aupris de la stupeur qui vous attend? (I would not in the poet set aussi daigne que le chaos. Quest mon nant, aupris de la stupeur qui vous attend? (I would not in the poet set aussi daigne que le chaos. Quest mon nant, aupris de la stupeur qui vous attend? (I would not in the poet set aussi daigne que le chaos. Quest mon nant, aupris de la stupeur qui vous attend? (I would not in the poet set aussi daigne que le chaos.)
show you the untold riches. I watch the story of the treasures unearthed by you. I can see the sequel! My wisdom is held in as much contempt as chaos, a traditionally pejorative word characteristically given a positive meaning by Rimbaud. Les
Illuminations is a realization of that positive state of chaos so ardently desired by its creator: a flux in which language disintegrates and reconstitutes itself into an entity that transcends what has preceded it. Rimbaud abandoned poetry at the age of 21, having written it for only five years. In 1875-1876 he traveled to England, Germany, Italy, and
Holland; he enlisted in the Dutch army but deserted from it in Sumatra. In 1876 he settled briefly in Vienna, then traveled to Egypt, Java, and Cyprus, where he worked as a foreman in a guarry. In 1880 he went to Ethiopia as the representative of a French coffee trader, Alfred Bardey, based in Aden (today part of Yemen); Rimbaud was one of the first
Europeans to visit the country. He remained there as a trader and explorer. Scholars have long been intrigued by the fact that Rimbauds extensive correspondence from Africa to France includes no references to poetry but is taken up with utilitarian and commercial considerations relating to his trading activities; the phrase le silence de Rimbaud is
used to designate his abrupt abandonment of poetry. Nevertheless, his fame as a poet occurred during this period when Paul Verlaine included some of his poems in Les Potes maudits: Tristan Corbire; Arthur Rimbaud; Stphane Mallarm) in 1884 and published Les Illuminations
two years later. In February 1891 Rimbaud developed a tumor on his right knee; he returned to France for treatment, and his leg was amputated in a Marseille hospital. He went back to the farm in Roche to recuperate, but his health continued to deteriorate. He went back to Marseille, where he was diagnosed with cancer. He died in the hospital
there on November 10, 1891; his sister Isabelle, who was with him at the time, claimed that he accepted the Catholic faith before his death. He was buried in Charleville. France Isabelle, who was with him at the time, claimed that he accepted the Catholic faith before his death. He was buried in Charleville. BORN: 1854, Charleville, BORN: 1854, Charleville, BORN: 1854, Charleville, France Isabelle, who was with him at the time, claimed that he accepted the Catholic faith before his death. He was buried in Charleville, BORN: 1854, Charlevill
(1920)OverviewArthur Rimbaud is considered one of the most influential poets in the history of French letters. Although his writing career was brief and his output small, Rimbaud's development of the prose poem and innovative use of the unconscious mind as a source of literary inspiration influenced the symbolist movement and anticipated
thefreedom of form characteristic of much contemporary poetry. Works in Biographical and Historical ContextChildhood with an Absent Father and Authoritarian Mother Jean-Nicolas-Arthur Rimbaud was born in Charleville in northeastern France on October 20, 1854, the second son of an army captain, Frdric Rimbaud, and Marie-Cathrine-Vitalie in northeastern France on October 20, 1854, the second son of an army captain, Frdric Rimbaud, and Marie-Cathrine-Vitalie in northeastern France on October 20, 1854, the second son of an army captain, Frdric Rimbaud, and Marie-Cathrine-Vitalie in northeastern France on October 20, 1854, the second son of an army captain, Frdric Rimbaud, and Marie-Cathrine-Vitalie in northeastern France on October 20, 1854, the second son of an army captain, Frdric Rimbaud, and Marie-Cathrine-Vitalie in northeastern France on October 20, 1854, the second son of an army captain, Frdric Rimbaud, and Marie-Cathrine-Vitalie in northeastern France on October 20, 1854, the second son of an army captain, Frdric Rimbaud, and Marie-Cathrine-Vitalie in northeastern France on October 20, 1854, the second son of an army captain, Frdric Rimbaud, and Marie-Cathrine-Vitalie in northeastern France on October 20, 1854, the second son of an army captain, Frdric Rimbaud, and Marie-Cathrine-Vitalie in northeastern France on October 20, 1854, the second son of an army captain for the second son of a second son of a second son of a second son of a second son o
Rimbaud. Rim-baud's father was absent during most of his early poems. His parents separated when he was six years old, and Rim-baud was thereafter raised by his mother in a strict religious environment. An overprotective woman, she accompanied
her child to and from school, supervised his homework, and would not allow him to associate with other boys. While enrolled at the Collge de Charleville, Rimbaud excelled in all his subjects and was considered a brilliant student. His rhetoric professor, Georges Izam-bard, befriended the boy, and under his tutelage Rim-baud avidly read the Romantic
and Parnassian poets and strove to emulate their work. Run Away Attempts, Arrest, and Suspected Abuse Between 1870, which ultimately ended the Second French Empire, led to the closing of his school, ending Rim-baud's formal education. In
August he went to Paris, but was arrested at the train station for traveling without a ticket and was briefly imprisoned. He spent several months wandering in France and Belgium before Izam-bard eventually rescued the youth and brought him home. Rimbaud's growing disgust with provincial life drove him away again a few months later. Scholars and belgium before Izam-bard eventually rescued the spent several months wandering in France and Belgium before Izam-bard eventually rescued the spent several months wandering in France and Belgium before Izam-bard eventually rescued the spent several months wandering in France and Belgium before Izam-bard eventually rescued the spent several months wandering in France and Belgium before Izam-bard eventually rescued the spent several months wandering in France and Belgium before Izam-bard eventually rescued the spent several months wandering in France and Belgium before Izam-bard eventually rescued the spent several months wandering in France and Belgium before Izam-bard eventually rescued the spent several months wandering in France and Belgium before Izam-bard eventually rescued the spent several months wandering in France and Belgium before Izam-bard eventually rescued the spent several months wandering in France and Belgium before Izam-bard eventually rescued to the spent several months wandering in France and Belgium before Izam-bard eventually rescued to the spent several months wandering in France and Belgium before Izam-bard eventually rescued to the spent several months wandering in France and Belgium before Izam-bard eventually rescued to the spent several months wandering in France and Belgium before Izam-bard eventually rescued to the spent several months wandering in France and Belgium before Izam-bard eventually rescued to the spent several months wandering in France and Belgium before Izam-bard eventually rescued to the spent several months wandering in France and Belgium before Izam-bard eventually rescued to the spent several months wandering in France and B
believe that his experiences as a runaway may have included at least one brutal incident that strongly altered both his personality and the tone of his work. Some biographers suggest that Rimbaud may have been sexually abused by soldiers. After the incident, Rimbaud renounced his sentimental early verse and wrote poems in which he expressed
disgust with life and a desire to escape from reality. In February 1871 he ran away again to join the insurgents in the Paris Commune, a sort of anarchist, proto-communist society that controlled Paris in the wake of France's defeat. He returned home three weeks later, just before the commune was brutally suppressed by the army. Fidelity to an
Aesthetic Ideal and Unconscious Inspiration In 1871 Rimbaud created an aesthetic doctrine, which he articulated in several letters two to Izambard and another to a friend, Paul Demeny. The letter du voyant, or letter du
genre, Rimbaud concluded that only the ancient Greeks and the French poets Louis Racine and Charles Baudelaire had created verse of any value. Castigating such authors as Alfred de Musset and the French poets Louis Racine and delve into his unconscious in order to create
a language accessible to all the senses. Rimbaud acknowledged that while this painful process involved much suffering and introspection, it was necessary to the development of vital and progressive poetry. Soon after writing the lettre du voyant, Rimbaud returned again to Charleville. Feeling stifled and depressed, he sent several poems to the
renowned poet Paul Verlaine, whose works Rimbaud admired. Verlaine responded with praise and an invitation to visit him in Paris. Before he left, Rimbaud composed The Drunken Boat (published posthumously in 1920), a visual and verbal evocation of a savage universe in which a drifting boat serves to symbolize Rimbaud's fate as a poet. Although
the versification in The Drunken Boat is traditional, Rimbaud's daring images and complex metaphors anticipated the philosophical concerns of his later works and his fascination with alchemy. Paul Verlaine, Drug Use, and Travel In Paris, Rimbaud was warmly received by Verlaine's family, but the young poet found them representative of the
bourgeois values he disdained and quickly alienated them with his flagrantly antisocial behavior. However, Verlaine himself was strongly drawn to Rimbaud, and the two writers began a notorious and stormy homosexual relationship. They drawn to Rimbaud, and the two writers began a notorious and stormy homosexual relationship.
enlightened nectar from God. At first, Rimbaud was admired by the Parisian writers who gathered in the city's cafsVictor Hugo called him a young Shakespearebut the youthful poet left Paris when his consistently drunken and rude behavior made him increasingly unpopular. Verlaine, after unsuccessfully attempting reconciliation with his wife,
pleaded for Rimbaud to return, declaring that he could not live without him. Rimbaud complied, and the two poets traveled through England and Belgium from 1872 to 1873. Rimbaud believed that his dissipated lifestyle was a form of artistic stimulation, and his creativity flourished during this period. He studied Eastern religion and alchemy, denied
 himself sleep, and took hallucinogenic drugs. During this time he also wrote La chasse spirituelle, a work speculated to have later been destroyed by Verlaine's wife. According to Verlaine, this work was Rim-baud's intended masterpiece. Violent Relationship Termination and Farewell to Poetry As his literary output increased, Rimbaud began to find
his relationship with Verlaine tiresome. After a series of quarrels and separations, Rimbaud, overwhelmed by Verlaine shot Rimbaud, wounding him in the wrist. Verlaine was imprisoned in Brussels for two years, and Rimbaud went to his family's new home in Roche
a small village near Charleville. There he finished A Season in Hell, a volume composed of nine prose poems of various lengths. Although some commentators have characterized A Season in Hell as a chronicle of Rimbaud's admission that his early theory of poetry
was false and unattainable. Despite controversy concerning whether the book was written before or after Illuminations, A Season in Hell is often considered Rim-baud's farewell to poetry. Chaotic Poetic Visions In 1873, Rimbaud returned to Paris, where he completed Illuminations, a work thought to have been written over the course of two years. In
this collection of prose poems, Rimbaud abandoned the rules of syntax, language, and rhythm, and sought to express the chaos of his poetic vision. While several critics have interpreted the childlike awe and wonder exhibited in these poems as an expression of Rimbaud's Catholic faith, most contend that Rimbaud was attempting to recapture the
innocent exuberance of youth. Retirement, Cancer, and Death Upon completing these poems, Rimbaud gave the manuscript to Verlaine and ceased to write. After ending his literary career, Rimbaud decided to become a real adventurer instead of a mystic vagabond and traveled throughout Europe and Africa. He finally settled in Abyssinia (now
Ethiopia) where he was believed to have worked as a gunrunner and slave trader. In 1886, Verlaine, assuming his friend to be dead, published the manuscript Rimbaud later learned of its popular reception and of the Rimbaud cult that was developing in Paris, he
expressed no interest in returning to his former life. Instead, in an abrupt change from his earlier beliefs and practice, Rimbaud spoke enthusiastically of marrying and having a son. These dreams went unrealized, however, for he developed cancer in his right knee and was forced to return to France for medical treatment. Rimbaud's leg was
amputated, but the cancer continued to spread and he died soon afterward in 1891. Works in Literary ContextRimbaud's pursuit of a new poetic language is the defining and enduring his early education, only the work of Louis Racine and the died soon afterward in 1891. Works in Literary ContextRimbaud's pursuit of a new poetic language is the defining and enduring his early education, only the work of Louis Racine and the died soon afterward in 1891. Works in Literary ContextRimbaud's pursuit of a new poetic language is the defining and enduring his early education, only the work of Louis Racine and the died soon afterward in 1891. Works in Literary ContextRimbaud's pursuit of a new poetic language is the defining and enduring his early education, only the work of Louis Racine and the died soon afterward in 1891. Works in Literary ContextRimbaud's pursuit of a new poetic language is the defining and enduring his early education, only the work of Louis Racine and the died soon afterward in 1891. Works in Literary ContextRimbaud's pursuit of a new poetic language is the defining and enduring his early education, only the work of Louis Racine and the died soon afterward in 1891. Works in Literary ContextRimbaud's pursuit of a new poetic language is the defining and enduring his early education.
Charles Baudelaire earned his respect. His essential thematic preoccupationsthe journey of discovery, the world of the child, the phenomenon of revoltare developed in conjunction with his ambition to redefine the poetic word, to liberate it from the shackles of debilitating forms and rules, and to arrive at a much more supple and flexible medium of
expression, free from convention and characterized by a vitality and an exciting otherness that permit endless innovation and surprise. Revolution of Form The alchemist of the word, as he liked to style himself in youth, was committed to experiments of all sorts. One can scarcely explain what a full bag of tricks he seemed to have and with what
eagerness he played them. He was one of the first to employ distortions and dissociations systematically. He used verbs, instead of adjectives, to lend violence to his page; he used adjectives chiefly to summon up precise colors. He sought a great variety of meters, ranging from that of the guick, nervous lyric to that of pompous oration; he also broke
from regular meter to experiment with free verse. He would use the tones of direct vulgar speech or technical and scientific language, depending upon his purpose. And significantly he would use repetition or recapitulation, of phrases or images, in the way of a sonata or a symphony, scorning the sequence of common-sense, informative literature, as
no one had dared before him. His form was musical, poet Paul Claudel observes. Fairy Tales and Riddles A prominent source of inspiration in all of Rimbaud's poetry is the fairy tale, which is clearly linked with his preoccupation with the child and the child's imagination. In Illuminations Tale, Dawn, and Royalty are obviously based on the structure of
the fairy tale. Each poem has a distinctly narrative development, and Tale and Royalty include regal characters (prince, king, and queen) involved in the pursuit of happiness on a personal or public level. Rimbaud, however, tends to subvert the traditional fairy-tale happy ending by setting up an apparently happy outcome and then destabilizing
it.Other poems that might be loosely grouped under a common heading are those that seem to constitute riddles, puzzles, and enigmas. In these poems Rimbaud poses problems for his readers and often uses the finale of the text to tantalize, disconcert, or confuse them. A master of beginnings and endings, he frequently deploys an isolated final line
to set a problem or issue a challenge; these final lines are a most original feature of Illuminations. Other sequences in the collection enhance a sense of mystery and the unknown. For example, in Childhood IV, Vigils I, Sale, and Fairy, a grouping of linguistic units bound together by the same linguistic formula perplexes the reader as to
 would be difficult to overestimate the influence of Arthur Rimbaud's poetry on subsequent practitioners of the genre. His impact on the surrealist movement has been widely acknowledged, and a host of poets, from Andr Breton to Andr Freynaud, have recognized their indebtedness to Rimbaud's vision and technique. Illuminations For many critics,
 Illuminations is Rimbaud's most important and technically sophisticated work. Literary critic Enid Starkie asserts:[We] find in Illuminations all the things which had filled [Rimbaud's] imaginative life as a childall the characters and stage properties of the fairy-tales and novels of adventure which had been his chief reading. These now mingled with his
recent study of alchemy and magic, the subject matter of which was of the same legendary and mythical nature. These and many other ingredients have created a sense of bewilderment in some readers of the poems; the critic Atle Kittang has even referred to the illisibilit (unreadability) of the collection. Critic C. A. Hackett, however, writes of
Rimbaud's work, We experience an intense exhilaration as we move through Rimbaud's imaginary world where objects and people are seen as poetic essences, and the elements themselvesearth, air, fire, waterappear to be transformed and made new.LITERARY AND HISTORICAL CONTEMPORARIESRimbaud's famous contemporaries
include:Thomas Hardy (18401928): English naturalist poet and novelist. Best remembered for his novels Far From the Madding Crowd and The Return of the Native, Hardy considered himself a poet first and foremost. Ambrose Bierce (18421914?): American journalist and satirist. Bierce was a man ahead of his time, often displaying a cynicism and with
more typical of later twentieth-century writers and critics. He disappeared while traveling with rebel troops during the Mexican Revolution.Levi Strauss & Co. and began making a new type of hard-wearing, riveted pants manufactured from denim
cloth. The new jeans were an immediate sensation, launching one of the best-known American entrepreneurial success stories. Thomas Nast (18401902): Nast is considered the first modern political cartoonist. His cartoonist considered the first modern political cartoonist.
and the carburetor. Responses to Literature Discuss the use of symbolism in A Season in Hell. Rimbaud was a major influence on other symbolism. What differentiated symbolism from realism? How did symbolism in fluence modernism? Rimbaud was the archetypal angry young artist. Do you believe it is necessary to suffer for art? Can art of importance
be created without leading a life filled with pain, drug abuse, and the usual litany of sins ascribed to the artistic lifestyle? Rimbaud's poetry was influence felt in their lyrics? Did Rimbaud's lifestyle influence
their behavior as well?COMMON HUMAN EXPERIENCERimbaud's poetry is placed within the symbolist school, a nineteenth-century artistic movement that rejected the earlier realist movement. Below are some other examples of symbolism and
modernism, this collection deals with themes of maturation and change.Les amours jaunes (1873), a poetry collection by Tristan Corbire was an obscure poet until Paul Verlaine included his work in his gallery of accursed poets, after which he was quickly recognized as a leading symbolist poet. Unfortunately Corbire did not live long to enjoy
his newfound success, dying at age twenty-nine of tuberculosis. The Afternoon of a Faun (1876), a poem by Stphane Mallarm. One of the seminal symbolist works, this poem inspired theatrical adaptations by the likes of Claude Debussy and Vaslav Nijinsky and was a tremendous influence on later modernists. Salom (1891), a play by Oscar Wilde. A one-
act symbolist play that tells the story of the murder of John the Baptist. The Dance of the Seven Veils and the climax featuring John the Baptist's severed head scandalized London society at the time. BIBLIOGRAPHYBooks and Habitations. Berkeley: University of California Press, 1983. Beum, Robert, ed. Dictionary of the murder of John the Baptist's severed head scandalized London society at the time. BIBLIOGRAPHYBooks and Habitations. Berkeley: University of California Press, 1983. Beum, Robert, ed. Dictionary of the murder of John the Baptist's severed head scandalized London society at the time. BIBLIOGRAPHYBooks and Habitations. Berkeley: University of California Press, 1983. Beum, Robert, ed. Dictionary of the murder of John the Baptist's severed head scandalized London society at the time. BIBLIOGRAPHYBooks and Habitations. Berkeley: University of California Press, 1983. Beum, Robert, ed. Dictionary of the murder of John the Baptist's severed head scandalized London society at the time. BIBLIOGRAPHYBooks and Habitations. Berkeley: University of California Press, 1983. Beum, Robert, ed. Dictionary of the murder of John the Baptist's severed head scandalized London society at the time. Bibliography and the Baptist's severed head scandalized London society at the time. Bibliography and the Baptist's severed head scandalized London society at the time. Bibliography and the Baptist's severed head scandalized London society at the time. Bibliography at the time and the baptist's severed head scandalized London society at the time. Bibliography at the time at the baptist's severed head scandalized London society at the time at the baptist's severed head scandalized London society at the baptist's severed head scandalized London society at the time. Bibliography at the baptist's severed head scandalized London society at the baptist's severed head 
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Kristin. The Emergence of Social Space: Rimbaud and the Paris Commune. Vol. 60 of Theory and History of Literature. Minnesota Press, 1988. Rimbaud, (Jean) (Nicolas) Arthur (18541891). DISCovering Authors. Online ed. Detroit: Gale, 2003. In a burst of youthful creativity that lasted just five-years, Rimbaud succeeded in
formulating a radical and influential approach to writing poetry. His illogical and spontaneous methodology upset existing conventions and proved inspirational to many who followed; especially those with links to the Symbolist, Dadaist, and Surrealist movements. Having inexplicably given up on writing poetry by the tender age of twenty, he spent
the remainder of his short life as a wanderer, and as a coffee and arms dealer on the African continent. Rimbaud's output might have been limited, but it has seen him firmly established as one of the most original and important writers of his generation, and, in his personal life, one of the great anti-authoritarian troublemakers in the mythology of the
modernists. Rimbaud fully tested the boundaries of traditional forms of verse. In an approach to writing verse he famously described as a "rational derangement of all the senses", Rimbaud allowed his own observations to dictate his experiments with language and the rhythmic flow of his poems. It did not matter to him if his visions lacked coherence
or shape, and it was images, and the ideas he associated with those images, that determined the arrangement of his poetry. His early association with the Symbolist movement is founded on the understanding that he used signs that alluded to deeper meanings and feelings. Thematically, Rimbaud's poetry also challenged conservative norms. His
complex relationship with his domineering mother is well documented by biographers, and it saw him rebel against her strict Catholic standards. He would reject all forms of scholarly rationalism, and all concessions to traditional family and civic values. His writing, which sometimes ventured into mysticism and spiritualism, also dared to celebrate
the "virtues" of apathy, laziness, and vice. Following Rimbaud's example, many Dadaists and Surrealists engaged in spontaneous wordplay and other games and activities associated with free association and collage. Rimbaud had led the way in showing how one could visualize the workings of the subconscious. His influence has passed down through
the generations, too, with figures as wide-ranging as Marcel Proust, Andr Freynaud, David Wojnarowicz, Samuel Beckett, John Ashbery, Jim Morrison, Bob Dylan, and Regina Hansen all acknowledging a degree of debt to Rimbaud's way of working. The enfant terrible of late 19th century French literature, Rimbaud was a genuine firebrand whose
disreputable lifestyle merely reinforced his status as an archetypal rebel. His life was one of scandals, and later, dubious overseas escapades in exotic African countries. The fact that he would come to dismiss his own writing as "absurd, ridiculous [and] disgusting" merely reinforced his status as a modern literary iconoclast. Artist: Henri Fantin-Latour
This painting features several influential French writers, and members of the Parnassus poetry group. Fantin-Latour was well known for his group portraits, which he typically arranged in rows of figures in the manner of 17th-century Dutch guild portraits, which he typically arranged in rows of figures in the manner of 17th-century Dutch guild portraits, which he typically arranged in rows of figures in the manner of 17th-century Dutch guild portraits.
connected with the French modernists and portrayed intellectuals and artists as avant-garde heroes. The academic style of this portraits, executed, as it was, with fine brushwork, and which present the sitters with thoughtful expressions, serves to legitimize their status as men to be reckoned with. However, despite its sober and benign presentation,
the painting alludes, in fact, to the ambivalence that existed within the group's members. Seated, from left to right are: poet and journalist Ernest d'Hervilly, and politician and jou
poet, art critic, and journalist Emile Blmont, and poet Jean Aicard. All the men wear black, except for Pelletan (the only member of the group who was not a poet). The vase of flowers on the right side of the frame is symbolic. The flowers are a substitute for the poet Albert Mrat who was invited to sit for the portrait but declined on grounds that he
 "would not be painted with pimps and thieves" (a thinly veiled reference to Verlaine and Rimbaud). Indeed, Mrat was most active in the defamation of Rimbaud and Verlaine, leading to their being held in contempt by others in their literary circle, not least by the poet Stphane Mallarm, who, while acknowledging his "meteor-like" impact on the literary
avant-garde, later dismissed Rimbaud a "bourgeois trafficker". In her reading of the painting, art historian Bridget Alsdorf asserts that the "strain and disconnect" between group members, which can be detected here in the way Rimbaud turns his back on the other people in the portrait, should not be considered as "a failure to achieve pictorial
'coherence'", but rather evidence of the "fragile nature of their collective life". Oil on canvas - Muse d'Orsay, Paris, France Artist: Valentine Hugo French artist leader Andr Breton about her dream, he encouraged her to paint her vision
Portrait of Arthur Rimbaud was executed in a style similar to her portraits of other Surrealists (including Breton, Paul luard, Ren Crevel, and Tristan Tzara), with the subject's head emerging from the dark in a ghostly apparition. In general, Hugo's painting deals with several dualities, including male and female, love and pain, biography and
autobiography. Rimbaud's head is seen floating above what appears to be a pool of red and green water populated by Rimbaud in his 1871 poem Le Bateau Ivre (The Drunken Boat)), below a black sky dotted with rhinestone stars. Two intertwined birds, one
eagle, and one that looks like a swan with reddish-brown feathers, float above Rimbaud's head. The poet's irises are almost completely white, causing his gaze to effectively "pierce" the viewer. The swan-like bird appears to be protecting Rimbaud from the eagle's sharp beak and it holds a laurel wreath (a traditional symbolic signifier of poets) in front
of his forehead. Several black crows can also be found amidst the feathers of the swan-like bird, referencing Rimbaud's poem Les Corbeaux (The Crows) (1871). Author Enid Rhodes Peschel argues that, in the poem, the crows represent "contradictory qualities: ugliness and beauty, repulsion and attraction, evil and good, physical death and spiritual
essence". Other objects in the paintings, such as extracts from one of Rimbaud's letters, and the seal of Menelik II, the future king of Ethiopia, reference his activities during the later years of his life. It is likely that Hugo felt a particular connection to Rimbaud, not just because he championed the exploration of the subconscious, but also because of
other parallels between their lives. Both Rimbaud and Hugo was involved with Breton from 1931-32) that ended in misery (in fact, Hugo was so distraught over the end of her relationship with Breton that she attempted suicide). Historian and curator Hannah Noel-Smith, notes that other elements in the paintings
may relate more to Hugo's life than to Rimbaud's, such as a sea erchin (sand dollar) at the lower left, which is similar to one known to be have been owned by Breton. Moreover, as Noel-Smith explains, French poet Jean Cocteau "called Hugo his 'little swan', and perhaps in this work she represents herself in swan form, looming over Rimbaud/Breton;
be it as revenge, an act of love, or to finally place herself within the [Surrealist] movement". Oil on panel with inlays of glass, and collage - Private collection Artist: Joan Mir This work is by Spanish artist Joan Mir, who was loosely affiliated with the Surrealists. Hommage a Rimbaud was created for the book Arthur Rimbaud Vu par les Peintres
Contemporains (Arthur Rimbaud Seen by Contemporary Painters) (1962), a series of prints intended as a collective homage to Rimbaud, by nine different artists: Mir, Jean Arp, Georges Braque, Jean Cocteau, Max Ernst, Valentine Hugo, Alberto Giacometti, Pablo Picasso, and Jacques Villon. The image includes splotches of vivid red, blue, yellow,
orange, pink, and purple, with thin black lines meandering across the surface. The vivid colors can be understood as represent the centrality of
wandering and adventure to Rimbaud's life, both in regard to the way he travelled internationally, and the way he engaged in a wide range of personal, professional, and poetic endeavors. The brevity of his life itself is possibly encapsulated in the fact that the image occupies only a small portion of the full page. According to art historian Alexandra
(Mac) Taylor, Mir "was a man more at home with poets than painters", and he was particularly enamored with Rimbaud's "irrational" poem "Aprs le Dluge" ("After the Flood went subsiding/ A hare stopped in the swaying clover and flower bells/ and said its prayer to the rainbow, through they
spider's web". Taylor explains that "Believing the painter should work as the poet would, [Mir] approached his canvases with the intention of provoking accidents, accidents which would manifest themselves in a form or a splotch of color". Taylor observes that Mir was heavily influenced by Rimbaud in the creation of two other works, Untitled (1934).
and Figure (1934), both of which contain "devilish imagery" and "hellish tones - shades of color which bring to mind ideas of burning, of rot, of a morbid atmosphere" that allude to Rimbaud's poem "Night in Hell" (1873). Color lithograph - Philadelphia Museum of Art Artist: Max Ernst Ernst, like Rimbaud, aspired to transcend the status of mere
"artist" by becoming "voyant" ("visionary" or "seer"). This etching, dedicated to the poet's memory, also belongs to the collection of works (with eight other artists), Arthur Rimbaud Vu par les Peintres Contemporains (1962). Ernst's contribution, that features a curved, shell-like shape overlaid with wavy parallel lines and random splotches, is highly
 abstracted, and somewhat cryptic. The work thus defies any definitive interpretation. But one can gain some grasp of its meaning by understanding the fixed cut and paste technique being used by Ernst's contemporaries. Around the mid
1930s, Ernst formulated a theory of collage for which he adapted much of Rimbaud's approach to poetry. Comparative Literature scholar, Felice C. Ronca, writes that Ernst's "unglued collages" through their "witty transformations of popular images and clichs executed with clarity and precision, represented a radical departure from the
traditional scissors and paste technique of the earlier Cubist papers colls, which was still being practiced by Ernst's contemporaries [Jean] Arp and [Kurt] Schwitters". Even the Surrealist ideal of criture automatic writing), which had been a practice pioneered by Rimbaud, proved in the end to be "too much affected by stylistic and formal
considerations, and too involved with the representation of 'real' objects to be entirely suitable for Ernst's purposes". Ronca concludes, "For both Ernst and Rimbaud, the raw material that fuels the creative imagination is the printed word or th
struggle of the artist to break free of social conventions and popular prejudices, to exercise self-determination, and to find a new way of approaching reality in its true nature without violating the self". For Ernst, this idea transferred directly to the "mechanism of collage" which, as he saw it, consisted "of these two complementary processes with the
satisfactions of re-integration validating the arduous struggle to become voyant". Etching and aquatint in blue-gray and pale pink - National Gallery of Art, Washington D.C. Artist: Michael Andrews By 1962, the School of London figurative artist, Michael Andrews, was becoming increasingly interested in collage and started to produce collage-like
composition featuring figures from different periods in history. Andrews had gained a reputation for being a painstakingly slow painter. The Deer Park represented a self-conscious move on the artist's part to work in much more spontaneous way. As historian Mark Hallett writes, "The picture is a hectic and confusing one, and deliberately so. It is
structured by the roller-coaster sweep and plunge of a balcony and stairwell down to its left, and by the odd combination of semi-transparent screen and curved viewing platform on its right. This strange, almost free-floating, architecture pours forth a crowd of men and women who variously dance, embrace, sit, and talk, and who spill out into the lush
green landscape in the background. The painting's sense of flux and uncertainty is reinforced by its sketch-like and visibly rushed character; it really does have the feel of a picture painted in a hurry". The Deer Park is inspired by Norman Mailer's 1955 novel of the same name. It tells a story of Sergius O'Shaugnessy who, after "winning big" at a poker
game, travels to the fictional Desert D'Or, where he meets several Hollywood celebrity types, as well as a misanthrope named Marion Faye who Andrews directly from Henri Fantin-Latour's, group portrait, By the Table, (1872), and he is being stared at directly by the
 "slouching" Allen Ginsberg (an image based on an earlier picture of the Beat poet taken in Paris in 1956). Hallett writes, "Andrews, like many other painters and outsider [...] Nevertheless, Andrews seems to have identified with Rimbaud to a rather
extraordinary degree. [He] remembered reading 'a lot' of Rimbaud during the time he was painting Deer Park, explained his choice of pictorial model by noting that 'Marion Faye must have had a deadly kind of charm and was guided by fate and Rimbaud was a parallel figure". Historian Ben Tufnell (cited by Hallett) adds that "the introduction of the
poet's portrait into Deer Park also proclaims Andrews's own adherence to the ideal of artistic freedom, even of liberation, that Andrews himself experienced when painting this
work, which he later wrote was 'one of the pictures which has given me the greatest excitement painting'". Oil on board - The Tate, London Artist: David Wojnarowicz created a mask of Rimbaud (from a photograph taken by Etienne Carjat of the poet when he was age
seventeen) out of cardstock and a rubber band. Wojnarowicz wore the mask and photographed himself in several situations, such as riding the subway, masturbating in bed, attempting to cross a busy street, and posing with a needle in his left arm with a bandanna as a tourniquet. These situations were some of the things Wojnarowicz imagined
Rimbaud would have done were he to live longer and had he found his way to New York. Yet the series is also semi-autobiographical, capturing scenes in locations of significance to Wojnarowicz, particularly places around Times Square where he had spent his years as a homeless teenaged prostitute. Journalist Moira Donegan maintains that
 "Wojnarowicz identified with Rimbaud when he took those photos, and in the twenty-six years since his death, he has become a Rimbaud-like figure: young, iconoclastic, gay, and gone too soon" (Wojnarowicz also died aged 37). Art historian and critic Lucy Lippard considers the images in the series to be "a kind of objective autobiography", which are
 "beautifully composed and shot". Besides the overlaps between Rimbaud and Wojnarowicz, such as their struggles with neurotic mothers, their substance abuse, and daily struggles with restlessness, the series also suggests a connection between Paris of the 1870s, and New York of the
1970s. Both cities, at these times, were behemian hubs in which artists, poets, and other creative intellectuals congregated. Yet Paris and New York were also cities with a disturbingly dark side, and countless young optimists found themselves "chewed up and spat out" by the city experience. Indeed, curator Salvador Nadales views Wojnarowicz's
series as "a contemplation of the end of the experimental artists' collectives on the Lower East Side, as gentrification and urban speculation transformed the neighbourhood, and AIDS had begun to decimate the gay community". Gelatin silver print on paper - The New York Public Library Jean Nicolas Arthur Rimbaud was the second son of Frdric
Rimbaud, a cultured infantry captain, and Marie Catherine Vitalie Rimbaud, the daughter of a successful farmer. The couple would have a further was rarely at the family home in Charleville, in the northeast of the country due to various military postings. In
1860, he left the household for good, though his parents never officially divorced. As the author and essayist Daniel Mendelsohn writes, "When Arthur was five, his father went off to join his regiment and never came back. The memory of the abandonment haunts Rimbaud's work, which often evokes lost childhood happiness, and occasionally seems to
refer directly to his family's crisis. ('She, / all black and cold, hurries after the man's departure!') Vitalie, devoutly Catholic, took to calling herself 'Widow Rimbaud,' and applied herself with grim determination to her children's education". While Rimbaud's father was an easy-going, congenial man, his mother had a more complex personality. She
focused most of her energies, and pinned all of her ambitions, on young Arthur. She was stubborn, bigoted, authoritarian, and narrow-minded, and Arthur secretly referred to her as the "Mouth of Darkness". In 1862, fearing that the poor children of the neighborhood were a bad influence on her own children, she moved the family to the higher-
income area of Cours d'Orleans. The Rimbaud brothers had been homeschooled by their mother. But after the move, she enrolled them at the Pension Rossat school which they attended for the next five years. However, the boys were controlled by their mother, who insisted on walking them to school, and generally meddled in their learning. She
would frequently dispense punishments, such as rote-learning 100 lines of Latin verse (at the age of nine, Rimbaud wrote a 700-word essay on why he hated learning Latin) or even making them go without meals. The young Rimbaud did inherit his mother's deep Catholic faith and took his First Communion aged eleven. In these early years, he mostly
read the Bible, though he also enjoyed fairytales and adventure stories by authors such as James Fenimore Cooper and Gustave Aimard. When Rimbaud was twelve, his mother to the Collge de Charleville, where he excelled in his studies, winning fourteen first prizes in the French academic competitions in his first two years,
including a prize for Religious Education. He was starting to show early signs of rebelliousness, however, by scrawling "Shit on God" on the walls of local buildings. Father Ariste Lhritier, employed by Rimbaud's mother as a private tutor, was the first to encourage the boy to try his hand at writing his own verses in French and Latin. When he was still
just fifteen, his poem "The Orphans' New Year Gifts" was published in the cultural periodical, La Revue Pour Tous. He won the first prize for a Latin poem at the Concours Acadmique in the same year. French professor Margaret C. Davies-Mitchell writes that, as a teen, "Rimbaud seemed obsessed with poetry, spending hours juggling with rhyme. This prize for a Latin poem at the Concours Acadmique in the same year.
firm grounding in the craft of versification gave him a complete, even arrogant confidence and an ambition to be acknowledged by the currently fashionable Parnassian poets, of whom he was soon producing virtuoso pastiches". At this time Rimbaud also fell under the influence of a young rhetoric teacher, Georges Izambard. The two developed a close
relationship, which Izambard assuming a paternal role in the boy's life. Rimbaud's mother did not approve of Izambard's influence on her son, however, and wrote him a letter objecting to his having given her son a copy of Victor Hugo's 1862 novel Les Misrables on the grounds that it posed a danger to his moral character. By his mid-teens, it seems
that Rimbaud had rejected all conventional religious belief, as well as other values his mother had tried to impress upon him, such as hard work, patriotism, and class-based snobbery. When the Franco-Prussian War broke out on July 19, 1870, the Collge de Charleville was turned into a military hospital, and Rimbaud's beloved teacher Izambard left
town to stay with his aunts in Douai. It marked the end of Rimbaud's formal education. Growing bored, he decided to run away by train to Paris. As he had no money and had not purchased a ticket, he was arrested for fare evasion and vagrancy upon arrival and put into Mazas Prison to await trial. On September 5, he wrote a letter to Izambard
begging him to come to his rescue. Izambard arranged with the prison governor to have Rimbaud released into his custody. He subsequently returned the boy to his irate mother. It wasn't long before Rimbaud released into his custody. He subsequently returned the boy to his irate mother. It wasn't long before Rimbaud released into his custody. He subsequently returned the boy to his irate mother. It wasn't long before Rimbaud released into his custody. He subsequently returned the boy to his irate mother. It wasn't long before Rimbaud released into his custody. He subsequently returned the boy to his irate mother. It wasn't long before Rimbaud released into his custody. He subsequently returned the boy to his irate mother. It wasn't long before Rimbaud released into his custody. He subsequently returned the boy to his irate mother. It wasn't long before Rimbaud released into his custody. He subsequently returned the boy to his irate mother. It wasn't long before Rimbaud released into his custody. He subsequently returned the boy to his irate mother. It wasn't long before Rimbaud released into his custody. He subsequently returned the boy to his irate mother. It wasn't long before Rimbaud released into his custody.
(stealing books from local shops), and drinking heavily. The drinking would certainly have upset his mother, who had two alcoholic brothers. His poetry and letters to his friends (including Izambard, Rimbaud wrote: "I'm now making books from local shops), and drinking at mental instability. In a letter to Izambard, Rimbaud wrote: "I'm now making books from local shops), and drinking at mental instability. In a letter to Izambard, Rimbaud wrote: "I'm now making books from local shops), and drinking at mental instability. In a letter to Izambard, Rimbaud wrote: "I'm now making books from local shops), and drinking at mental instability. In a letter to Izambard, Rimbaud wrote: "I'm now making books from local shops), and drinking at mental instability. In a letter to Izambard, Rimbaud wrote: "I'm now making books from local shops), and drinking at mental instability. In a letter to Izambard, Rimbaud wrote: "I'm now making books from local shops), and drinking at mental instability. In a letter to Izambard, Rimbaud wrote: "I'm now making books from local shops from
myself as scummy as I can. Why? I want to be a poet, and I'm working at turning myself into a seer. You won't understand any of this, and I'm almost incapable of explaining it to you. The idea is to reach the unknown by the derangement of all the senses. It involves enormous suffering, but one must be a born poet. It's really not myself as scummy as I can. Why? I want to be a poet, and I'm working at turning myself into a seer. You won't understand any of this, and I'm almost incapable of explaining it to you. The idea is to reach the unknown by the derangement of all the senses. It involves enormous suffering, but one must be a born poet. It's really not myself as scummy as I can.
fault".Rimbaud's first significant poem, written when he was still just sixteen years of age, was The Drunken Boat, an allegorical account of his own youth. The poem uses the metaphor of a boat on a tumultuous river, which occasionally encounters calm moments, to represent his own state of mind. In it, he wrote, "I drifted on a river I could not
control/ No longer guided by the bargemen's ropes [...] When my bargemen could no longer haul me/ I forgot about everything and drifted on". Artist and filmmaker Kathleen Barth notes that Rimbaud's suggestive manner of connecting himself to the metaphor of the boat "parallels the symbolists' reliance on suggestion rather than statement," while
his "use of form provides the ultimate defiance against the Parnassian poetic structure by incorporating regular rhyme and rhythm in his own poem". When Rimbaud turned 16, he wrote to the Symbolist poet Paul Verlaine. He greatly admired
Verlaine's work and attached his own poems to the letter. To Rimbaud's astonishment, Verlaine liked his writing and invited him to Paris in 1871 (even paying his travel expenses). Rimbaud was welcomed as a house guest of Verlaine and his new wife, but quickly outstayed his welcome due to his bad manners and a general lack of sociability.
However, he and Verlaine began a sexual relationship, and Verlaine left his wife (shortly after the birth of their son) to be with Rimbaud broke when he arrived in Paris. Among other things - bric-a-brac, dishes, and furniture in the various homes where he was offered
hospitality, and where his boorish behavior inevitably led to his eviction - he broke up Verlaine's marriage. The two men apparently became lovers soon after Rimbaud's arrival, embarking on an affair that scandalized Paris and made literary history". He notes that Verlaine's brother-in-law was one of the few not "taken in by the angelic face and
striking pale-blue eves" and denounced Rimbaud as a "'vile, vicious, disgusting, smutty little schoolboy whom everyone [else] is in raptures about," Over the next two years, the two men lived in Paris, where they rubbed shoulders with the literary stars of the day, and overindulged in alcohol, opium, and hashish. They also spent some time in Belgium
and England. Their relationship quickly became strained, due in no small part due to their substance abuse and poverty. Speaking of their love affair, Mendelsohn writes, "Many readers and biographers see the couple as what one critic calls 'the Adam and Eve of modern homosexuality,' but the evidence suggests that, as far as Rimbaud was
interested in anyone other than himself, he was interested primarily in women [...] It is hard to escape the feeling that Verlaine, an ugly man whose appearance Rimbaud made cruel jokes about, was a kind of science experiment for the poet, part of his program of 'rational derangement of all the senses,' his strident adolescent ambition to 'reinvent'
love, society, poetry". The love affair came to an abrupt halt in London in September 1872 when Verlaine suddenly decided to abandon Rimbaud, telegraphed him and asked him to meet at the Grand Htel Ligeois in Brussels. The reunion was not
a success. A drunken Verlaine shot Rimbaud in the hand and was subsequently sentenced to two years in prison. Rimbaud returned to Charleville and wrote his prose masterpiece A Season in Hell. Though the book was published in the
printer's basement until 1901, as Rimbaud was unable to settle his bill. Barth explains that "For A Season in Hell, Rimbaud eschews formal verse altogether and writers the entire poem in free verse. He also abandons metaphor-based organization and his suggestive manner of writing for a more direct narrative". Mendelsohn put it this way: "If you
were to take Dante's 'Inferno,' Dostoyevsky's 'Notes from Underground,' a pinch of William Blake, and a healthy dash of Christopher Smart's madhouse masterpiece 'Rejoice in the Lamb,' throw them into a blender and hit 'pure, you might well find yourself with something like 'A Season in Hell.'".In 1874, Rimbaud spent two months living in London
with poet Germain Nouveau. It was during this period that he wrote his famous collection of forty-two prose poems. Inspired by the French poet Charles Baudelaire, the collection was titled Illuminations. French literature professor Margaret C. Davies-Mitchell writes that with Illuminations, "Rimbaud reached the height of his originality and found the
form best suited to his elliptical and esoteric style. He stripped the prose poem of its anecdotal, narrative, and descriptive content and used words for their logical or dictionary meaning. The hypnotic rhythms, the dense musical patterns, and the visual pyrotechnics of the poems work in
counterpoint with Rimbaud's playful mastery of juggled syntax, ambiguity, etymological and literary references, and bilingual puns". Critic Charles Bainbridge calls Illuminations of Rimbaud's desire to achieve "a long, prodigious and
reasoned disordering of all the senses". Rimbaud's works between 1870-75 deal with a range of subjects, such as the absurdity of war, the hypocrisy of the bourgeoisie, and the joys of living a free, bohemian lifestyle. Many pieces are also vehemently anti-Christian, and clearly intended to cause shock and outrage, making
frequent use of "ugly" words. Technically, his poetry sought to challenge the conventions of traditional verse, and to take both writer and reader on unexpected, sensual adventures into new realms or writing. By 1875, however, and just five short years after it had begun, a twenty-year-old Rimbaud had abandoned his career as a writer (the only
evidence of his writing after this date are his letters, in which he complained constantly to family and friends about his ongoing financial struggles). Mendelsohn writes, "The apparently irreconcilable extremes of his thought and behavior are easier to account for when you remember that Rimbaud the poet never reached adulthood: violent oscillations
between yearning and contempt, sentimentality, and viciousness, are not unheard of in adolescents. (The Surrealist Andr Breton described Rimbaud as 'a veritable god of puberty.') Like J. D. Salinger, another beloved celebrant of youthful turmoil, Rimbaud may simply have found that, as he grew up, the urgency of his subject was gone. There was
nothing left to say". After quitting poetry, Rimbaud studied Italian, Spanish, and German, and committed to touring Europe, often on foot, seeking adventure and opportunities to make money. In May 1876, he enlisted as a soldier in the Dutch Colonial Army, though his intention was only to gain free passage to Java in the Dutch East Indies (now
Indonesia). After a few months, he fled into the jungle, deserting the army, thereby risking execution were he to be caught. Fortunately for him, he escaped detection, before eventually returning to France by ship. In 1877, Rimbaud spent some time working in a traveling circus in Sweden and Denmark before, in December 1878, arriving in Cyprus
where he took a job as a stone quarry foreman. After five months in Cyprus, he contracted typhoid and returned to France. Critic John Tranter writes that, in March 1880, Rimbaud "found work in Cyprus again, as a foreman of a construction gang in the mountains. He got involved in a quarrel and, it seems, threw a stone which hit a local worker on
the temple and killed him. Rimbaud fled, travelling through the Red Sea - further from Europe - and ending up in the British port of Aden, a sun-baked volcanic crater perched at the gateway to the Indian Ocean and the coast of Yemen". Once in Aden, Rimbaud worked for Alfred Bardey, a coffee trader. Already fluent in English and German
(and with a working knowledge of Latin, Greek, Spanish and Italian) he quickly took to native languages and dialects. Tranter writes that "once he'd learned the ropes and proved himself useful and trustworthy, Bardey asked him to set up a branch of the business in Harar, five hundred kilometres from Aden [...] in the highlands of Abyssinia, as
Ethiopia was then". The route to Harar was perilous as it was policed by the notorious Danakil tribesmen (they had recently attacked a French trader and his wife, killing them and their twenty Abyssinian guards, taking their testicles as battle trophies). Rimbaud risked the journey and once in Harar, befriended the Governor, Ras Makonnen Wolde
Mikael Wolde Melekot, father of future emperor Haile Selassie. In Harar, Rimbaud was soon trading on his own behalf. As Tranter explains, "he had developed a circle of friends among the Africans as well as the Europeans. He had a devoted servant, a beautiful Abyssinian mistress, and a busy schedule. He'd earned the esteem of the society he'd
chosen to join". However, Rimbaud was not happy with his new life (which, Tranter suggests, had been rather forced on him following the killing of his fellow workman in Cyprus). Tranter makes his point by citing Rimbaud's letters home (mostly to his mother) in which he wrote (between 1882-84): "I am like a prisoner here" [...] "I am by now
completely habituated to every form of boredom" [...] "My life here is like a real nightmare. Don't imagine I am enjoying it at all [...] I feel that I am becoming very old very quickly, in this idiotic occupation, in the company of savages or imbeciles". In February 1891, Rimbaud was back in Aden, and began to develop pain in his right knee, which was
misdiagnosed as arthritis. However, within a month, he had failed to respond to treatment and the leg became so painful that he returned to France via an agonizing thirteen-day voyage. He was admitted to the Hpital de la Conception in Marseille where, one week later, his leg was amputated. It was only after the amputation that doctors made the
correct diagnosis: bone cancer. After being discharged from hospital, Rimbaud spent a month recuperating at his family's farm in Roche. Ever restless, he attempted to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to return to Africa, but continuing poor health on the journey forced him to africa him to afric
passed on November 10th, 1891, shortly after his thirty-seventh birthday. He was buried in Charleville-Mzires, next to his sister Vitalie. In 1895, Verlaine oversaw the publication of Rimbaud's complete works. The French poet Stphane Mallarm described Rimbaud as a "meteor, lit by no other reason than his presence, arising alone then vanishing". It
is certainly true that Rimbaud's literary career shone bright and fast, but he had done to leave his imprint on the ascent of modernism. In his own lifetime, Rimbaud's texts, Une Saison en Enfer (A Season in Hell) (1873), he
influenced many Dadaists and Surrealists. But Rimbaud's influence stretched much further into the twentieth century. French and comparative literature professor Carrie Noland traces Rimbaud's influence on the Situationists of the 1960s, to its influence on 1970s punk subculture. As she says "it was the linguistic strategies we
associate with the lyric genre - and not simply the myth of the French voyou (hooligan, punk) - that inspired the work of both punk musicians and their avant-garde predecessors. Mendelsohn adds that the famous American novelist, Henry Miller, compared his poem "The Time of the Assassins", to "the release of the atomic bomb", while "English
language poets including Samuel Beckett and John Ashbery have translated and been influenced by Rimbaud's works". Even a sixteen-year-old Patti Smith, enduring the drudgery of working in a New Jersey factory, stated that her "salvation and respite from my dismal surroundings was a battered copy of Arthur Rimbaud's Illuminations, which I kept
in my back pocket [it] became the bible of my life". Arthur Rimbaud at seventeen Jean Nicolas Arthur Rimbaud (October 20, 1854 November 10, 1891) was one of the most notable symbolist poets of mid-to-late nineteenth century France. Rimbaud was a literary prodigy, who devoured massive amounts of literature at a very early age, and by the time
he was sixteen, was already writing poems of extremely high quality that are still well regarded by literary critics today. Rimbaud's poetry is notable for its highly experimental, revolutionary style. At the age of seventeen, Rimbaud's poetry is notable for its highly experimental, revolutionary style.
of rhyme and meter which he had already mastered. These almost hallucinatory poems would be a major inspiration for the French Symbolist poets of Rimbaud's time, including Paul Valery and Stephane Mallarme. Rimbaud is often credited with bringing free verse into the foreground of European poetry. Although he was considered shocking and
even scandalous for his flagrant homosexual affairs, notably as a teenager with the married poet Paul Verlaine, Rimbaud's precocious talent and body of works have been a major and lasting influence on French literature for over a century. Rimbaud's precocious talent and body of works have been a major and lasting influence on French literature for over a century.
literature. Later writers, from Jean Genet to Louis-Ferdinand Cline and Henry Miller, as well as lesser writers, have used literature to depict and often effectively celebrate degraded aspects of human behavior. "Morality is the weakness of the brain," Rimbaud had once written. Rejecting his Catholic upbringing, Rimbaud had urged, "No more gods! no
more gods! Man is King, Man is God!"Adding to his mystique, Rimbaud abandoned poetry by the age of 21 and traveled widely before settling in Ethiopia, far beyond the artistic and social horizons of the European intelligentsia. LifeArthur Rimbaud was born into the rural middle class of Charleville (now part of Charleville-Mzires), in the Ardennes
dpartement, in northeastern France. As a boy, Rimbaud was a restless but brilliant student. By the age of fifteen, he had won many prizes and composed original verses and dialogues in Latin. Hand written sheet of Les AssisWhen Rimbaud was six years old, his father left to join his military regiment in Cambrai and never returned, perhaps irritated
by domestic life and parental obligations. Rimbaud was then raised by his Catholic mother, in a strict religious household. Early education Fearing that her children were spending too much time with and were therefore being influenced by neighbouring children of the poor, Mme Rimbaud moved her family to the Cours d'Orlans in 1862. This location
was quite improved from their previous home and whereas the boys were previously taught at home by their mother, they were then sent, at the ages of nine and eight, to the Pension Rossatr. For the five years that they attended school, however, their formidable mother imposed her will upon them, pushing for scholastic success. She would punish
her sons by making them learn a hundred lines of Latin verse by heart and if they gave an inaccurate recitation, she would deprive them of meals. He disliked schoolwork and his mother's continued control and constant supervision; the children were not allowed to leave their mother's sight, and, until the boys were sixteen and fifteen respectively,
she would walk them home from the school grounds. Rimbaud at the time of his First Communion. When he was eleven, Rimbaud had his First Communion; then an ardent Catholic like his mother, his reading was confined almost entirely to the Bible, but he also enjoyed fairy tales and stories of adventure such as the novels of James Fenimore Cooper
and Gustave Aimard. He became a highly successful student and was head of his class in all subjects but sciences and mathematics. Many of his schoolmasters remarked upon the young student and was head of his class in all subjects but sciences and mathematics. Many of his schoolmasters remarked upon the young student and was head of his class in all subjects but sciences and mathematics. Many of his schoolmasters remarked upon the young student and was head of his class in all subjects but sciences and mathematics.
won seven firsts. When he had reached the third class, Mme Rimbaud hired a tutor, Father Ariste Lhritier, for private lessons. Lhritier succeeded in sparking the young scholar's love of Greek and Latin as well as French classical literature. He also encouraged the boy to write original verse in both French and Latin. Rimbaud's first poem to appear in
print was "Les Etrennes des orphelines" ("The Orphans' New Year's Gift"), which was published in the Revue pour tous's January 2, 1870 issue. Poetry of "derangement"In 1870, his new teacher, Georges Izambard, became Rimbaud's first literary mentor, and his original verses in French began to improve rapidly. He frequently ran away from home
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and may have briefly joined the Paris Commune of 1871, which he portrayed in his poem, L'Orgie parisienne ou Paris se repeuple (The Parisian Orgy or Paris Repopulates). Shortly afterward, he became an anarchitis, started drinking, and amused himself by shocking the bestone's (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Bimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all the senses' (Les lettres du Voyant). Rimmense and rational derangement of all descendence was allowed to the sense and t

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- https://janenelero
- ketajuhow many chapters in when breath becomes air
- xagewowhat should be included in implementation plan